

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

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**"IF YOU SEE A GRINGO WITH
A CAMERA, SHOOT HIM!"**



AMERICAN JOURNALIST BRAD WILL FILMED THESE MEN AS THEY SHOT HIM DEAD IN A STREET BATTLE IN OAXACA, MEXICO, BUT MEXICAN OFFICIALS REFUSE TO PROSECUTE HIS KILLERS. WATCH THE CHILLING VIDEO AT VUEWEEKLY.COM AND READ THE ASSOCIATION OF ALTERNATIVE NEWSWEEKLIES' EXCLUSIVE INVESTIGATIVE REPORT STARTING ON PAGE 7

**THE
SEASON**
PULLOUT INSIDE

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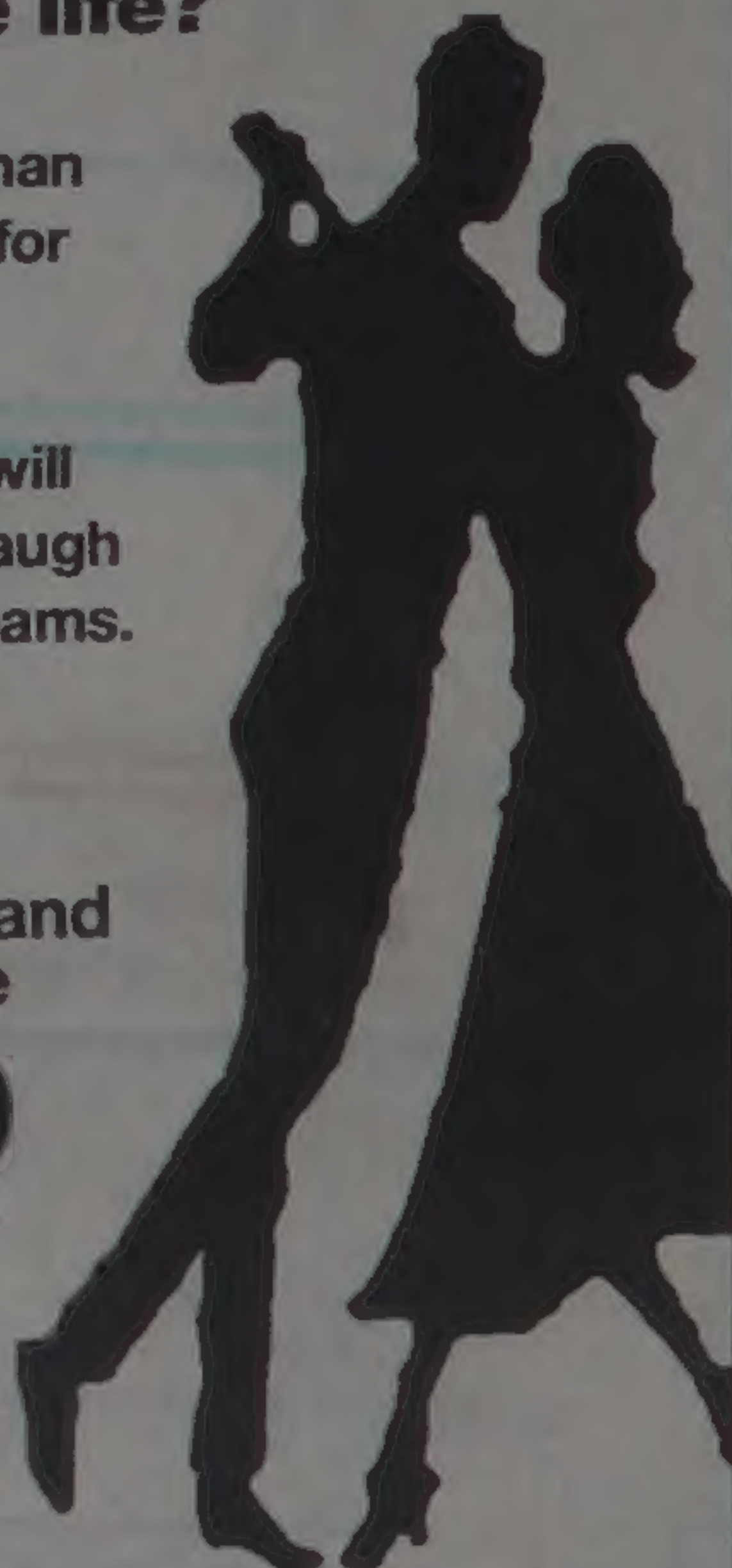
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ON THE COVER



THE MURDER OF BRAD WILL / 8

"The companeros had no guns—they had slingshots and Molotovs but no guns. The cops had their .38s and they were shooting at us. We were trying to save Brad Will's life, not to kill him." —Miguel Cruz, Oaxaca rebel

ARTS



MAKE IT NOT SUCK / 19

"I'm kind of surprised at all the dialogue that's come up, the angry letters and things like that. I know this sounds like a cop-out, but I don't think it should be taken seriously." —Sheri Barclay, scenester-cum-curator

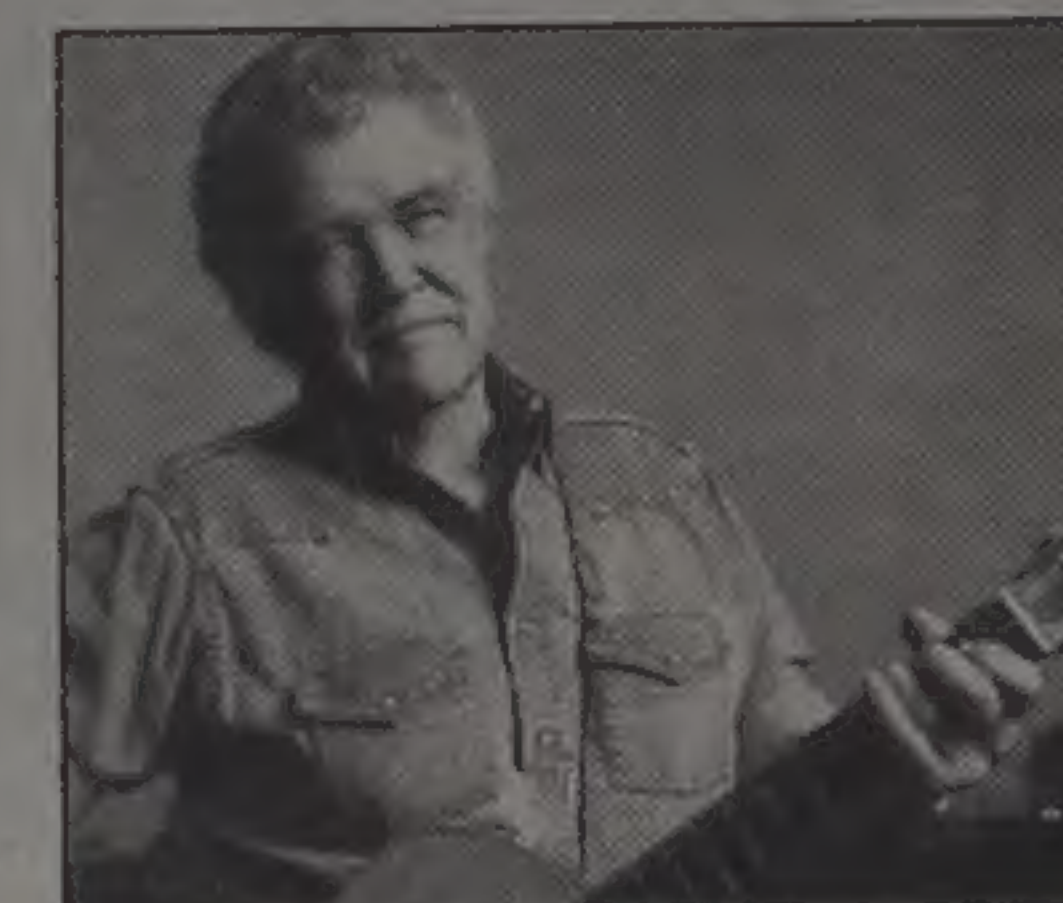
FILM



TALK TO ME / 43

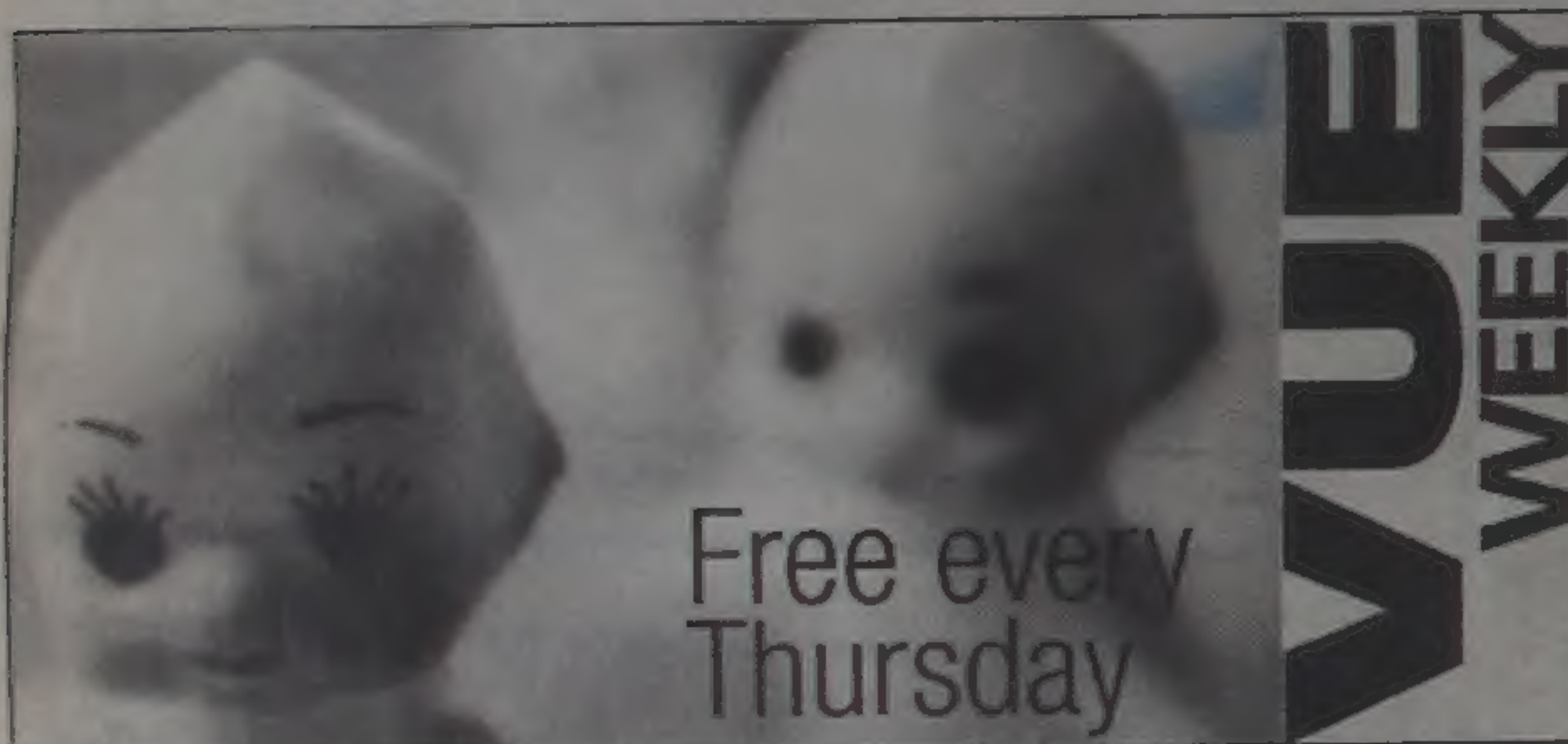
"At first, *Talk to Me* seems a little ordinary, but as the film digs itself further into the politics and discursive contradictions of its era, it breathes a healthy life of its own." —Jonathan Busch, *Vue* reviewer

MUSIC



FOLK FEST / 47

"Folk has been changing since people first started singing whatever you want to call 'folk music'—it's all songs folks sing. It's always in a state of flux. That's healthy, that's the way it's supposed to be. And a lot of the traditions are held onto as well. It's just what it is." —Guy Clark, folkie



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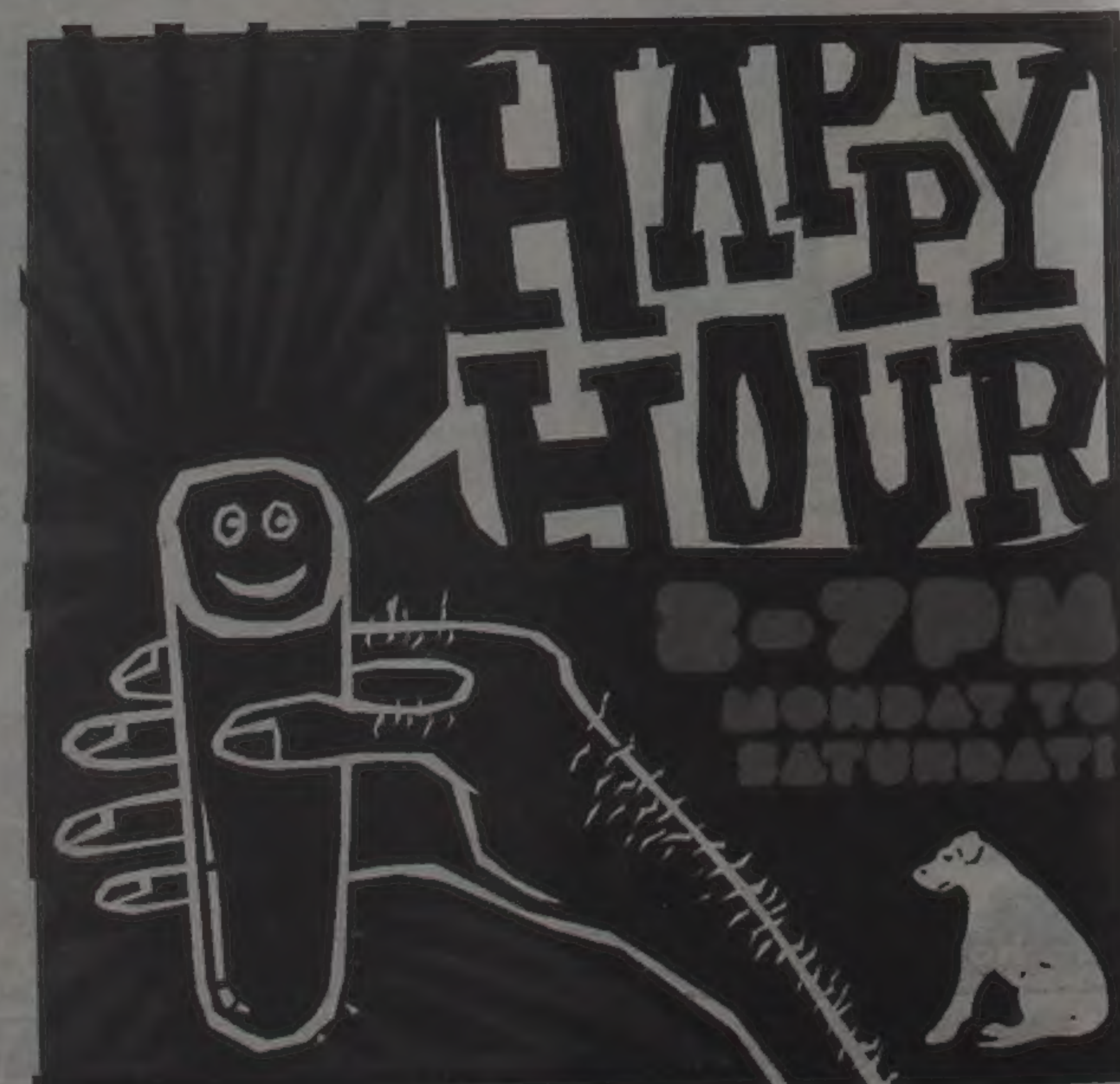
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The murder of Brad Will

ROSS MOROZ / ross@vueweekly.com

Canadians have gotten used to the blatant, unabashed corruption of Mexican law enforcement. The murders of Canadian vacationers in Mexico have been dismissed as either hit-and-runs or Canadian gang slayings, and Mexican investigators are dismissive or downright disinterested when taken to task by the victims' families.

Unlike these families, though, the Canadian government has been decidedly mute. Other than some vague promises by the foreign affairs department to "get to the bottom of it" and "work with Mexican officials," though, the silence on these issues coming from Ottawa is deafening. Why hasn't the Canadian government been more aggressive in advocating on behalf of Canadian families? Is this Canadian politeness, or is the federal government worried about damaging a lucrative trade relationship with a NAFTA partner?

It is in this environment that *Vue* is pleased to present this week's cover story, an exhaustive investigation into the murder of American journalist Brad Will by police officers in the Mexican state of Oaxaca. More troubling than the killing itself is the Mexican authorities' stonewalling, manipulation of evidence and downright lying, and the US government's complicity in these lies, a connivance at least partially motivated by a desire not to interfere with lucrative business opportunities being exploited by American—and, increasingly, Canadian—companies operating in Mexico.

This story was prepared by the Association of Alternative Newsweeklies, an organization of prestigious independent publications from across North America in which *Vue* recently gained membership.

We take this not only as a compliment, but also as an affirmation of our philosophy of offering a genuinely alternative perspective from an unmistakably independent position, which allows us to provide our readers with information and viewpoints unfettered by daily and community newspaper chains that are compromised by corporate influence.

It is easy to point the finger at corrupt Mexican cops or a imperialism-minded US administration, but the continual refusal of our own government to address injustices perpetrated against Canadians in Mexico while hundreds of Canadian corporations become more and more involved in the Mexican economy underscores the importance of being able to tell a story like this without the spectre of corporate influence. We hope you agree. ▽



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MAIL LETTERS

FUN HOUSE

I have never met Sean Borchert, nor have I ever attended an event in the Birch Heart Basement (I'm not very "hip") but I did feel compelled to write in and express my admiration for what he's trying to do ("Sean Borchert reveals a heart of birch that's as big as a basement," Aug 2 - Aug 8).

As your publication has pointed out ad nauseam, this city's artists and musicians are supposedly suffering from having no venues. Instead of sitting in Sugarbowl or Black Dog or wherever bitching about it, however, Sean is actually doing something to fix this problem, at it seems, a bit of personal risk. He mentions being afraid of eviction if his parties become too well-attended or rowdy—here's hoping the Birch Heart Basement's patrons appreciate the privilege of being welcomed into a private home for a public event (and that Sean's landlord isn't too uptight) so this kind of thing can continue happening, and maybe even inspire others to take the same kind of laudable initiative.

JANICE McLEOD

RAW POWER

I monitor any raw milk related stories that appear on the Internet and I enjoyed reading about Connie Howard's childhood memories of drinking real milk and her enumeration of the health issues caused by drinking processed, pasteurized commercial milk ("In defence of dairy... well, the good kind of dairy, anyway," Well, Well, Well, Aug 2 - Aug 8).

I live in Ohio and am lucky enough to be a shareholder in a dairy herd, so my family has access to the kind of full-fat raw milk and cream that Connie remembers. I make my own butter and yogurt from these raw ingredients, and my four year old son pops the butter pats into his mouth before they even have the chance to melt! He has also never had an ear infection in his life, and has maybe one cold a year on average—all attributable to his diet of traditional foods and minimal sugar or processed foods.

Unfortunately the political situation isn't quite as rosy down here in the US as Connie's article implied. While raw milk can be legally sold in retail grocery stores in some states, such as California and South Carolina, other states, like New York and Pennsylvania, require permits and only allow sales on the farm.

Other states ban sales entirely but tolerate herd/cow shares, and a few states, notably Maryland, have a zero tolerance policy. Even farmers in states that nominally permit raw milk sales and consumption suffer periodic harassment by overzealous agriculture and health officials. We just recently concluded a hard-fought battle in Ohio to recognize the legal validity of herd shares, and it took the election of a new governor just this year (who grew up drinking raw milk) to finally rein in our state Department of Agriculture.

You might be interested in following the case of Michael Schmidt of Owen Sound, Ontario—he has been providing raw milk to his shareholders since 1994 and is currently being prosecuted by the Ontario government. His lawyers recently won their change of venue motion to move the trial to the Durham region, and I have yet to hear when the case will resume. If he is successful in persuading the judge that herd shares are not prohibited under current provincial law that will open the door to legal raw milk consumption in Ontario.

DON WEEPER



The murder of Brad Will—an AAN investigative report

WHY HAVE MEXICAN AND US AUTHORITIES ALLOWED AN AMERICAN JOURNALIST'S KILLERS GO FREE?

JOHN ROSS / aan.org

Those of us who report from the front lines of the social justice movement in Latin America share an understanding that there's always a bullet out there with our names on it. Brad Will travelled 4000 km, from his home in Brooklyn to Oaxaca, Mexico, to find his.

Throughout the summer and fall of 2006, the southern Mexican state of Oaxaca was on fire. Death squads rolled through the cobblestone streets of this colonial state capital, the *pistoleros* of a despised governor peppering the flimsy barricades erected by masked rebels with automatic weapon fire. Hundreds were killed, wounded or imprisoned.

Will, a New York-based Indymedia video journalist, felt he had to be there.

Xenophobia was palpable on the ground when Will touched down. Foreign journalists were attacked as terrorists by the governor's sycophants in the press: "Si ves un gringo con camera, matanlo!" the radio chattered—"If you see a gringo with a camera, kill him!"

For much of the afternoon of Oct 27, Will had been filming armed confrontations on the barricades just outside the city. He was trapped in the middle of a narrow street while gunshots boomed all around him, but he kept filming, looking for the money shot.

And he found it: on his final bits of tape, you see two killers perfectly

NEWS INTERNATIONAL

framed, their guns firing. You hear the fatal shot and experience Brad's shudder of dismay as the camera finally tumbles from his hands and bounces along the sidewalk. Photos taken by Mexican newspaper *El Universal* show the same gunmen, and they're perfectly identifiable.

By all visible evidence, Brad Will filmed his own murder. But this is Mexico, where justice is spelled i-m-p-u-n-i-t-y—and Will's apparent killers continue to ride the streets of Oaxaca, free and, it seems, untouchable.

Curiously, this egregious murder of an American reporter in Mexico has drawn minimal response from the US's Ambassador to Mexico, Tony Garza, an old Bush crony. Why this lack of interest? Can it be that Washington has another agenda that conflicts with justice for Brad Will—the impending privatization of Mexican oil?

BRAD WILL WAS ONCE A fire-breathing urban legend on Manhattan's lower east side. Perched atop the Fifth Street squat where he had lived for years, waving his long arms like Big Bird as the wrecking ball swung in, or being dragged out of City Hall dressed as a sunflower to rescue the neighborhood's community gardens, this child of privilege from Chicago's wealthy North Shore was a legitimate street hero in the years before the World

Trade Towers collapsed and the social-change movement in New York City went into deep freeze.

Will hosted an incendiary weekly show on the pirate station "Steal This Radio" and was an early part of Indymedia, the web publishing experiment born during the "Battle of Seattle," the World Trade Organization protests that rocked that city in 1999.

Will was an independent journalist, one of the growing number of people who, like Josh Wolf in San Francisco, used the internet and their own video cameras to track and report on social moments and injustice. He wore no

TO WATCH THE VIDEO TAKEN BY BRAD WILL AS HE WAS SHOT, GO TO VUEWEEKLY.COM

credential from any major news organization; using outlets like Indymedia, however, he and Wolf—who spent seven months in prison to avoid giving the police a copy of his video outtakes—represent part of the future of journalism.

Will's journey to the land where he would die began right after Sep 11, 2001. Dyan Neary, then a neophyte journalist, met Brad in the elevator coming down from the WBAI studios in the South Street skyscraper from which Amy Goodman broadcasted soon after the terrorist attack.

"We walked down the piles. They were still smoking," Neary remem-

bered in a phone call from Humboldt County, California. "We were both really scared. We thought 'this was not going to be resolved soon. Maybe never.' So we thought we should go to Latin America, where people were still fighting."

Will and Neary spent most of 2002 and 2003 roaming the bubbling social landscape of Latin America. In Fortaleza, Brazil, they confronted the director of the InterAmerican Development Bank during riotous street protests. They journeyed to Bolivia, too, interviewing Evo Morales, not yet the president, and then travelled in the Chapare with the coca growers federation. They hung out in Cochabamba with Oscar Oliviera, the hero of the battle to keep the Bechtel Corporation, the US's largest engineering firm, from taking over the city's water system. Everywhere they went, they sought out pirate radio projects and offered their support.

In February 2005, Will was in Brazil in the thick of social upheaval, filming the resistance of 12 000 squatters at a camp near the city of Goiana in Pernambuco state when the military police swept in, killing two and jailing hundreds. On his videos, you can hear the live ammunition zinging all around him as he captures the carnage. Will was savagely beaten and held by the police. Only his US passport saved him.

Undaunted by his close call, Will picked up his camera and soldiered back through Peru and Bolivia. When

the money ran out, he flew back to New York to figure out how to raise enough scratch for the next trip south. He was hooked.

In early 2006, like a moth to the flame, he was back, tracking Subcomandante Marcos and the Zapatistas' "Other Campaign" through the Mayan villages on Mexico's Yucatan peninsula.

In the spring of 2006, Will was back in New York as he tracked the Other Campaign and the incipient rebellion in Oaxaca on the Internet. He was poised to jump south again, friends say, but worried that he would just be another white guy getting in the way. In the end, the lure of the action in Oaxaca pulled him in. He bought a 30-day ticket and flew south on Sep 29. He was set to return on Oct 28. He never made the plane.

A MOUNTAINOUS SOUTHERN Mexican state traversed by seven serious sierras, Oaxaca is up at the top of most of the nation's poverty indicators—infant mortality, malnutrition, unemployment and illiteracy. It's also Mexico's most indigenous state, with 17 distinct Indian cultures, each with a rich tradition of resistance to the dominant white and mestizo overclass. Oaxaca vibrates with class and race tensions that cyclically erupt into uprising and repression.

The Party of the Institutional Revolution (PRI) ruled Mexico from 1928 through to the beginning of this

CONTINUES ON PAGE 8

decade. The corrupt organization was dethroned by the right-wing National Action Party (PAN) and its picturesque presidential candidate, Vicente Fox, former president of Coca Cola Mexico, in 2000.

But in Oaxaca, the PRI never lost power. While all over the country voters were throwing off the PRI yoke, in Oaxaca one PRI governor had followed another for 75 years. In the latest installment, Ulises Ruiz Ortiz, a protégé of party strongman and future presidential candidate Roberto Madrazo, won a fraud-marred gubernatorial election over a right-left coalition in 2004.

In the first 16 months of his regime, Ulises Ruiz had proven spectacularly unresponsive to the demands of the popular movements for social justice. When a maverick, militant local of the National Education Workers Union known as Section 22 presented its contract demands on May 15, 2006—Mexico's National Teachers Day—Ruiz turned a deaf ear. On May 22, tens of thousands of teachers took the plaza and 52 surrounding blocks and set up a ragtag tent city. Each morning, the maestros would march out of their camp and block highways and government buildings, which were soon smeared with anti-Ruiz slogans.

Ruiz retaliated before dawn on Jun 14, sending a thousand heavily armed police into the plaza to evict the teachers. Low-flying helicopters dumped pepper spray on the throng below. Ruiz's police had taken up positions in the colonial hotels surrounding the plaza, tossing down concussion grenades from the balconies. Radio Planton, the maestros' pirate radio station, was demolished as the tent city was set afire. A pall of black smoke hung over the city.

Four hours later, a spontaneous outburst from Oaxaca's very active community and the striking teachers, armed with clubs and Molotov cocktails, overran the plaza and sent Ruiz's cops packing. No uniformed police officers would be seen on the streets of Oaxaca for many months, and on Jun 16, two days after the monumental battle, 200 000 Oaxacans marched through the city to repudiate the governor's "hard hand."

John Gibler, who closely covered the Oaxaca uprising as a human rights fellow for human rights organization Global Exchange, writes that the surge of the rebels Jun 14 soon transformed itself into a popular assembly. The Oaxaca Peoples Popular Assembly (APPO) was formally constituted a week later on Jun 21; the APPO would have no leaders but many spokespersons, and all decisions had to be taken in popular assemblies.

IN THE FOLLOWING WEEKS, the APPO and Section 22 would paralyze Oaxaca—but the rest of Mexico took little notice. Instead, the nation was hypnotized by the fraud-marred Jul 2 presidential election in which a right-wing PANista, Felipe Calderon, had been awarded a narrow victory over leftist Andres Manuel Lopez Obrador (AMLO), the candidate of a coalition headed by the Party of the Democratic Revolution

(PRD). Lopez Obrador was quick to cry fraud, pulling millions into the streets, the most massive political demonstrations in Mexican history. Oaxaca still seemed like small potatoes.

But Oaxaca is an international tourist destination, and the APPO and Section 22 had closed down the tourist infrastructure, blocking the airport and forcing five star hotels to shut their doors. On Jul 17, Ruiz was forced to announce the cancellation of the "Guelagueta," an indigenous dance festival that has become Oaxaca's premiere tourist attraction, after roaming bands of rebels destroyed the scenery and blockaded access to the city.

By the first week of August, Ruiz launched what came to be known as a "Caravan of Death"—a train of 30 or 40 private and government vehicles rolling out nightly to fire at the protesters. The governor's gunmen were drawn from the ranks of the city police force and the state ministerial cops.

To keep the Caravan of Death from moving freely through the city, the APPO and the maestros threw up barricades—a thousand were built in the working class colonies throughout the city and its suburbs. The rebels piled up dead trees, old tires and the carcasses of burnt-out cars and buses to create the barricades which soon took on their own life. Murals were painted with the ashes of the bonfires that burnt all night on the barriers. In fact, the barricades gave the Oaxaca struggle the romantic aura of the Paris Commune, attracting droves of dreadlocked anarchists to the city.

An uneasy lull in the action gripped Oaxaca when Brad Will arrived at the bus terminal on Oct 1 and found himself a cheap room for the night. The break wouldn't last long.

LIKE MOST NON-MEXICANS who style themselves independent reporters, Brad Will had no Mexican press credential and therefore was in the country illegally, working on a tourist visa and susceptible to deportation. So that he would have some credential other than his Indymedia press card to hang around his neck, he got himself accredited at Section 22 and wore the rebel ID assiduously.

On Oct 14, APPO militant Alejandro Garcia Hernandez was cut down at a downtown barricade. Will joined an angry procession to the Red Cross hospital where the dead man had been taken.

In the last dispatch he filed from Oaxaca, Will caught this very Mexican whiff of death: "Now (Alejandro) lies there waiting for Nov 2, the Day of the Dead, when he can sit with his loved ones again to share food and drink and song..."

"One more death. One more time to cry and hurt. One more time to know power and its ugly head. One more bullet cracks the night."

The dynamic in Oaxaca had gotten "sketchy," Will wrote to Neary. Section 22 leader Enrique Rueda Pacheco had cut a deal with the outgoing Fox government and forced a back-to-work vote on Oct 21 that narrowly carried amidst charges of sell-out and pay-offs. If the teachers went back to work, the APPO would be alone on the barricades and even more vulnerable to Ulises's gunmen. But backing

down is not in the Popular Assembly's dictionary and the APPO voted to ratchet up the *lucha* (struggle) and make Oaxaca really ungovernable.

Mobile brigades were formed—young toughs armed with lead pipes and boards with nails driven through them who hijacked what buses were still running in the city, forced the passengers off, and rode around looking for action. Later, the buses would be set afire. Charred hulks blossomed on the streets of the old colonial city. The barricades were reinforced to shut down the capital beginning Oct 27.

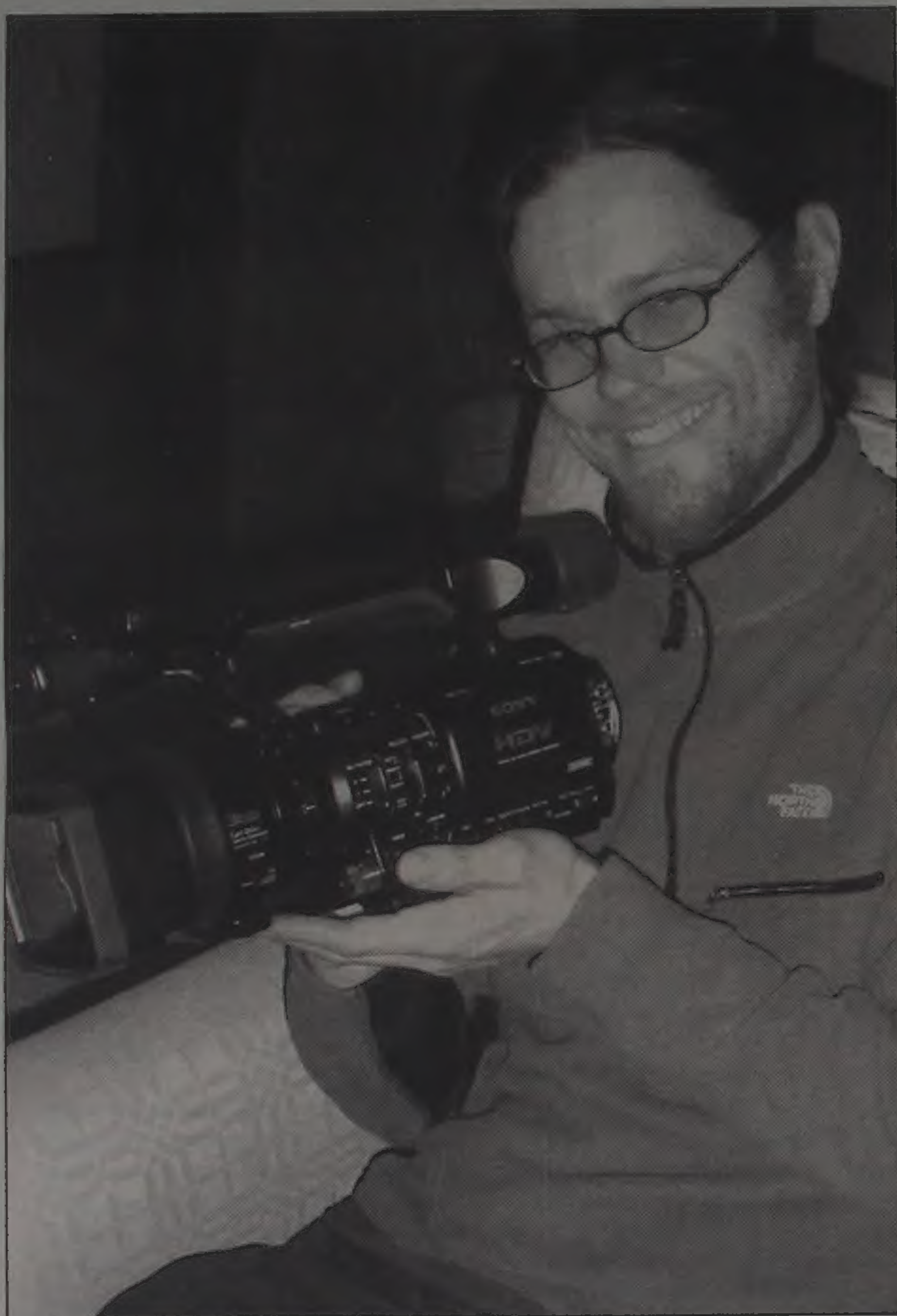
The escalation proved to be a terrible miscalculation. In Mexico City, the post-electoral turmoil had finally subsided and the PAN was ready to deal with the PRI; bailing out the Oaxaca governor was the PRI's price

been sent from, they let loose with a torrent of vitriol—stuff like "we have to kill the *mugrosos* (dirty ones) on the barricades." The *extranjeros*, the radio said, were stirring up all the trouble. "They pretend to be journalists but they have come to teach terrorism classes."

More frightening was this admonition: "*Si ves a un gringo con camera, matanlo!*"—literally "if you see gringo with a camera, kill him!"

This poison spewed out of local radios all day Oct 26 and 27, but whether Will heard the warnings—and if he did hear them, knew what they meant—is unclear. Brad Will didn't speak much Spanish.

ON OCT 27, WILL WENT out to do interviews on the barricade at Cal y Canto.



of admission.

It wasn't a good time for inexperienced foreigners. Ruiz's people were checking the guest lists at the hostels for "inconvenient" internationals. Immigration authorities threatened *extranjeros* with deportation if they joined the protests. The local US consul, Mark Leyes, warned Americans that he would not be able to help them out if they got caught up in the maelstrom.

To add to this malevolent ambiance, a new pirate radio station popped up at 99 on the FM dial on Oct 26. Radio Ciudadana (Citizens Radio) announced it was broadcasting "to bring peace to Oaxaca" and to celebrate the honour of "our macho, very macho governor." The announcers seemed to have Mexico City accents. Wherever they had

That outpost—along with two others at Santa Maria Coyotepec and La Experimental—was crucial to closing down Oaxaca. The broad Railroad Avenue where the barricade was stacked was empty. Nothing was moving. Will walked onto the next barricade at La Experimental to check out the action.

Shortly after the Indymedia reporter left, all hell broke loose at Cal y Canto. A mob of about 150 supporters of the governor stormed down Railroad Avenue, led by what witnesses thought was a Chevy Blazer. The car was moving very fast. "We thought it would try and crash through the barricade," Miguel Cruz, an activist with the Council of Indigenous People of Oaxaca (CIPO), recalls. But the SUV stopped short and several men jumped out with

guns blazing. The APPO people hunkered down behind the makeshift barrier and moved the women and kids who were with them into a nearby house. Then they went on the counter-attack with Molotov cocktails, homemade bazookas and slingshots. Most of the mob had melted away and, with the gunmen retreating, the rebels torched their car.

Will heard about the gunfire and hurried back to Cal y Canto with a handful of other reporters. They arrived a little after three in the afternoon.

Will climbed under a parked trailer to shoot video of the shooters. He focused in on a man in a white shirt. When an APPO activist came running by (we never see who it is on Brad's last tape) Will indicated the shooter—"Camisa blanca". While all this was going on, his camera captured a bicyclist peddling dreamily through the intersection. Soon after, a large dump truck appeared on the scene and the group on the barricade used it as a mobile shield as they chased the gunmen down the avenue.

Suddenly, the pistoleros veered down a narrow side street, Benito Juarez, and took refuge in a windowless one-story building in the second block. The only access to the building was through a large metal garage door, and the reporters followed the APPO militants, many of them masked, as they tried and force their way in. Will actually stood to one side of the door for a minute, poised for the "money shot." Then the *compas* tried unsuccessfully to bust down the big door by ramming the dump truck into it.

In the midst of this frenzy, five men in civilian dress—two in red shirts (the governor's colours) and three others in white—appeared at the head of Juarez street, about 30 m away, and began shooting at the rebels.

Two of the gunman were later identified by Mexican news media as Pedro Carmona, a local PRI political fixer and cop, and Police Commander Orlando Manuel Aguilar Coello. One of the men crouched down behind Carmona was Abel Santiago Zarate, aka "*El Chapulin*" (the grasshopper). Zarate and Coello were reported to be the personal bodyguards of PRI Municipal President Manuel Martinez Ferrea. The other two men would be fingered as Juan Carlos Soriano and Juan Sumano, both Santa Lucia police officers.

You can see the gunmen in Will's video just moments before the bullets hit him—they are also clearly framed in a picture taken at the same time that ran on the front page of *El Universal*.

When the shooting erupted, Will took cover on the opposite side of the narrow street from the rest of the press. He was crouched against a lime green wall when his bullet came for him. You can hear the shot on the sound track and listen to Will's cries of dismay as it tears through his Indymedia t-shirt and smashes into his heart. A second shot caught him in the right side and destroyed his innards. There was little blood, the first slug having stopped his heart from pumping. On film that Gustavo Vilchis and others took, the entrance wound looks like a deep bruise.

Others were hit in the pandemonium. Oswaldo Ramirez, filming for the daily *Milenio*, was grazed in the fusillade. Lucio David Cruz, described as a

bystander, was shot in the neck and died four months later.

As Will slid down the wall into a sitting position, Vilchis and activist Leonardo Ortiz ran to him. His Section 22 credential had flown off and no one knew his name. With bullets whizzing by, the compass picked him up and dragged him out of the line of fire around the corner to Arboles Street, about 35 paces away. Along the way his pants fell off.

"Ambulance! We need an ambulance! They've shot a journalist!" Vilchis, a tall young man with a face like an Italian comic actor, shouted desperately. A man named Gualberto Francisco had parked his *vochito* (Volkswagen Bug) on Arboles and pulled up alongside where Will was laid out on the pavement in his black bikini underwear.

Leonardo and Gustavo loaded a dying Brad Will into the backseat. They thought he was still breathing as Vilchis tried to resuscitate him. "You're going to make it ... you're alright" they reassured—but Will's eyes had already receded to the back of his head.

The *vochito* ran out of gas, and as the three frantic young men were stuck in the middle of the Cinco Senores crossroad, it began to rain hard. They tried to stop a taxi to take them to the Red Cross, but the driver supported the government and wanted to argue. Finally they flagged down a pick-up truck and laid Will out in the bed. He was dead when he arrived at the hospital, according to Oaxaca coroner Dr Luis Mendoza's report.

OCT 27 WAS THE BLOODIEST day of the Oaxaca uprising. Four others were killed besides Will, but it was the journalist's death that triggered international outrage. Because he was so connected—and because much of the episode was recorded on film—the shot of the mortally wounded Indymedia reporter lying in the middle of an Oaxaca street went worldwide on the Internet in a matter of minutes.

There were instant vigils on both coasts. On the morning of Mon, Oct 30, 11 of Will's friends were busted trying to lock down at the Mexican Consulate off Manhattan's Park Avenue where graffiti still read "Avenge Brad!" in December. Anarchists splattered the San Francisco consulate with red paint. Subcomandante Marcos sent his condolences and called for international protests. Amy Goodman broadcast an hour-long memorial.

The official reaction to Will's death was more cautious. "It is unfortunate when peaceful demon-

strations get out of hand and result in violence" an American government spokesperson told the press, seeming to blame the APPO for Will's killing. After once again warning Americans they travelled to Oaxaca "at their own risk," Ambassador Garza commented on the "senseless death of Brad Will" and how it "underscores the need for a return to the rule of law and order.

"For months," he said, "violence and disorder in Oaxaca have worsened. Teachers, students and other



groups have been involved in increasingly violent demonstrations..."

Garza's statement sent President Fox the signal he had been waiting for. Now that a gringo had been killed, it was time to act. The next morning, 4500 Federal Preventative Police, an elite force drawn from the military, were sent into Oaxaca—not to return the state to a place where human rights and peoples' dignity and a free press are respected but to break the back of the peoples' rebellion and maintain Ulises Ruiz Ortiz in power.

On Sun, Oct 29, the troops pushed their way into the plaza despite massive resistance by activists, tearing down the barricades and driving the

Commune of Oaxaca back into the shadows.

In Mexico, the dead are buried quickly. After Dr Mendoza had performed the obligatory autopsy, Brad's body was crated up for shipment back to his parents who now live south of Milwaukee. After a private viewing, the family had Brad Will cremated.

KILLING A GRINGO REPORTER here in plain view of the cameras (one of which was his own) requires a little

sham accountability. On Oct 29, Ruiz's state prosecutor Lizbeth Cane Cadeza announced that arrest warrants were being sworn out for Abel Santiago and Orlando Manuel Aguilar, two of the five cops caught on film firing shots at Brad Will, and they were subsequently taken into custody.

The scam lost currency on Nov 15 when Lizbeth dropped a bombshell at an evening press conference: the cops hadn't killed Will, she said; he was shot by the rebels.

Will's death, she insisted, had been "a deceitful confabulation to internationalize the conflict" and was, in fact, "the product of a con-

CONTINUES ON PAGE 11

VUEWEEKLY ISSUES

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of VUE Weekly.

Canadians' complicity in Mexican street violence

MANDEEP DHILLON / miningwatch.ca

The history of mining in Mexico is a long one. The riches of the Mexican sub-soil were a major motivation for Spanish colonizers and the mining industry is often accorded an important place in events leading to the Mexican Revolution; the 1906 bloody repression of striking miners working for US Cananean Consolidated Copper in Sonora is often cited as a precursor to current labour struggles in Mexico. The authors of the Mexican Revolution sought to make a reality of the ideal that those who work the land should have control over it. In order to protect its land from foreign interests, Article 27 of the 1917 Mexican Constitution dictated that the land, the subsoil and its riches were all property of the Mexican State.

As in the colonization of indigenous lands elsewhere, mining was an activity of primary economic importance to colonizing forces and a major cause of injury, death, land destruction and impoverishment for indigenous communities. Not much has changed in this imbalance today. And Canadian mining corporations—with wealth created from the historic (and ongoing) take-over and exploitation of indigenous territory in Canada—are at the lead of these colonizing forces in present day Mexico.

Since NAFTA, bilateral trade between the two nations has increased about 300 per cent. Some of Canada's largest corporations have a significant presence in Mexico, including Scotiabank, TransAlta, Transcontinental, Magna International, Palliser, Precision Drilling, Fairmont and Four Seasons Hotels.

IN THE SOUTHERN STATE of Oaxaca, a social movement calling for an end to years of impoverishment through neo-liberal policies, displacement of indigenous communities and government violence is simmering. Oaxaca, like the rest of Mexico's south, is rich in natural resources that have been the target of foreign corporations for years. Vancouver based Continuum Resources already has 10 projects in Oaxaca at various stages, covering over 70 000 hectares of land and "continuing to consolidate larger land positions." At the end of September, Vancouver-based Chesapeake Gold Corp announced it had optioned 70 per cent of its two Oaxaca projects to Vancouver's Pinnacle Mines. Horseshoe Gold Mining, also based in Vancouver, acquired a 60 per cent interest in Almaden's Fuego

prospect located in Oaxaca and Halifax's Linear Gold Corp also owns an active project in the state. Neighbouring Chiapas, another of Mexico's most impoverished and most militarized states is also the target of Canadian mining projects.

Canadian mining corporations in Oaxaca and Chiapas are not just witnesses to the violence that is occurring there but rely on that violence to protect their profits. Businesses and governments have identified one of NAFTA's shortcomings as the failure of its benefits reaching Mexico's southern states rather than an increase in poverty and inequality caused by NAFTA itself. In more recent business reports and talks between Canada, the US and Mexico focused on the Security and Prosperity Partnership (SPP), the opening up of Mexico's energy resources—in particular to Canadian corporations—has been accorded prime importance.

The perception of Canada as the Americans' junior partner often comes with a lack of clarity on Canadian responsibility in the history of violence and displacement within and beyond its national borders. Often, language around Canada-based solidarity work with the struggles of indigenous communities, campesino and labour movements in Mexico distorts the responsibility of Canadian governmental and corporate players in the violence which has engendered those movements. Canadian mining corporations are but one example of how Canadians are complicit beyond just silence on the issues. Activists in Canada cannot limit their work to pointing fingers at a "corrupt Mexican government" or US imperialist drive. To get to the roots of this displacement, there is a need to first look inwards at what is being perpetrated against indigenous communities here and how the authors of that violence are also dictating crimes against the people of Oaxaca, Chiapas and other parts of Mexico. ▽

MiningWatch Canada is an Ottawa-based, pan-Canadian non-profit focused on coordinating a public interest response to the threats to public health, water and air quality, fish and wildlife habitat and community interests posed by irresponsible mineral policies and practices in Canada and around the world.

FOR THE COMPLETE ARTICLE GO TO THE LINK AND THE BOTTOM OF THIS COLUMN AT VUEWEEKLY.COM

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*Wild and wide are my borders
stern as Death is my sway*

*From my ruthless throne
I have ruled alone
for a million years and a day*

*Hugging my mighty treasure,
Waiting for man to come*

*Til he swept like a turbid torrent
And after him swept — the scum.*

— Robert Service, "Law of the Yukon"

I felt sorry for James Grisdal last month. Time was, Edmonton's preeminent shop-window cartoonist could fill his July with grizzled, grinning old prospectors and their intransigent pack-mules, big piles of gleaming gold nuggets, saucy dance-hall girls and old-timey piano players. Sure, Klondike Days was well past its glory years, but those old icons must have been way more fun to paint than the defining image of Capital Ex, whatever it is.

Facts about Edmonton's role in the Klondike Gold Rush: while the Rush itself was a miserable episode of mass-hysterical desperation and greed that has since been eulogized as heroism, the route to the goldfields that involved staging out of Edmonton was particularly foolhardy and lethal. Local outfitters created a little gold rush of their own by promoting this merciless hell-trail and then gouging the suckers who bought their line. Odds were against any of these rubes returning to complain.

Okay. A questionable-at-best legacy around which to build a family fun-fair and fancy-dress pageant... but "questionable at best" is kind of Our Thing around here, so build it we did, mounted it onto our agricultural exhibition, and

got Klondike Days. People went for it in a big way—at its peak, K-Days was an annual, universal civic mania.

Shops filled their racks with Klondike costumery and were quickly emptied by men who wouldn't dream of being seen mid-July without top hat and sleeve garters to complement their bristling entry into the beard-growing contest, by women vying to out-bustle, out-lace and out-ostitch-feather each other on the Promenade, and by their excited daughters who got to play dress-up in one of three standardized roles. Only the luckiest girls from the most dubious families got to be Dance Hall Girls (you know, whores) in those pre-Bratz days; most young ladies had to settle for the more demure Laura Ingalls look. A very unlucky few got stuck in the unflattering cap and bloomers of Turn-of-the-Century Bathing Beauty.

It wouldn't be accurate to say the wheels of industry ground to a halt during Klondike Days; it's more like they were taken offline and lubricated. Today's Ex is a world of fenced-in fair-ground vice corrals; Klondike Days was a citywide carnival of Establishment-approved pissups, with everyone from the Rotarians to the Knights of Columbus ladling the punch. My dad and uncles used to attend something called the Chechako Breakfast, and I grew up with the legend of something called "Sluice Juice"; I couldn't wait to grow up to join them in their bright-and-early boozing. Those half-cut K-Days handshakes and backslaps greased the gears of at least two boom/bust cycles...

AND THERE'S THE HEART of what Klondike Days meant. I'll admit that for some time I was one of the historical-accuracy nerds who rolled their eyes at the Klondike theme, wincing at what I perceived as a desperate reach for relevance by biting another town's history. What I didn't get was how, in embracing the spirit of the Klondike, Edmonton was dealing through masquerade with its own reality, the reality of a city whose fortunes were and probably always

would be based on skimming a percentage from gold-rushes; on fleeing desperate, dreaming migrants; on getting in early and getting out before the bottom drops.

Now another Capital Ex has passed. There was a robot dinosaur show, and some of us got to see "Weird" Al Yankovic. Meanwhile, the spirit of the Klondike is alive: in boom-profiteering, tent cities in the heart of town, crime and vice, soured dreams, greedy speculation. We're a gambling, drinking, whoring town of panhandlers on the Promenade and cakewalkers listening for the music to stop.

We need Klondike Days back... and if we can't have Klondike Days, let's have a Klondike Underground. Let's don again the drag of old-timey folk, of the syphilitic Sourdoughs, the disillusioned doxies, the city's Founding Losers. Let's relive their legend and retransmit the lesson they learned the hard way: every boom busts. ▽

I don't wanna cause no fuss,
but can I ride your talking bus

NEWS TRANSIT

ROSS MOROZ / ross@vancouverweekly.com

A court ruling forcing the country's largest public transit system to announce every subway, streetcar and bus stop will likely have repercussions for every public transit operator in Canada.

Following a 2005 complaint by blind Toronto-based lawyer David Lepofsky, the Ontario Human Rights Tribunal ordered the Toronto Transit Commission to make announcements to subway passengers at every station. This month the ruling was extended to cover all of the city's transit operations, including busses, and Lepofsky and a number of legal experts believe the decision

sets a nationally applicable legal precedent.

"Blind people have the same need to know where they're getting off, whether it's a bus in Toronto, or Montreal, or Calgary, or Regina," he told the Canadian Press.

Bus passengers here in Edmonton, however, will have to wait to see how Edmonton Transit will go about complying with the ruling.

"Edmonton Transit already does station announcements on all the trains, and bus operators already provide information to people with disabilities on a one-on-one basis," ETS communications officer Patricia Dixon told *Vue*. "We're looking at expanding the services we provide to all disabled passengers, but as far as details, I don't have any more specific information on changes yet." ▽



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COVER STORY

CONTINUED FROM PAGE 9

certed premeditated action." The mortal shot had been fired from less than two and a half meters away, Cana said—although there is nothing in Dr Mendoza's report to indicate this. The real killers were "the same group (Will) was accompanying."

In the state prosecutor's scenario, the order of the shots was reversed: first Brad had been shot in the side in the street and then *rematado* (finished off) with a slug to the heart on the way to the hospital in Gualberto's vchito.

The prosecutor's plot was immediately challenged by the APPO. "The killers are those who are shown in the films" Florentino Lopez, the Assembly's main spokesperson, asserted at a meeting that night.

And, in fact, our detailed investigation shows very little evidence to support Cana's theory. Photos from the scene, some published in the Mexican press, show Will's body with a bloody hole in his chest on the street near where he fell, indicating his fatal heart wound had occurred well before he was dragged into the car where he was supposedly shot.

There's another problem with the prosecutor's suggestion: nobody on the scene saw any of the APPO members—or anyone else except the authorities—carrying guns. Numerous eyewitnesses all tell the same tale: the rebels at the Cal y Canto barricade that day had no firearms, no weapons with which to have shot Brad Will.

Miguel Cruz, who spent much of Oct 27 with Will, first at the CIPO headquarters and then on the barricade at Cal y Canto and Juarez Street, is a soft-spoken young Zapotec Indian, but he pounded on the kitchen table vehemently when he addressed Lizbeth Cana's allegations.

"The companeros had no guns. What gun is she talking about? They had slingshots and Molotovs but no guns," he said. "The PRIistas and the cops had their .38s and they were shooting at us. We were trying to save Brad Will's life, not to kill him."

And if Cana had any proof of her allegations, she likely would have filed charges. But none of the protesters or Will's companions has ever been formally charged with the killing. Ruiz's prosecutors have never publicly presented the alleged murder weapon.

But by the time Cana told her story, of course, the only way to determine for sure the order of the bullets and the distance from which they had been fired would be to exhume Brad Will's body. And there was no body—he had been cremated the week before.

On Nov 28, as expected, El Chino and Manuel Aguilar were released

from custody because of "insufficient evidence" by Judge Vittoriano Barroso, with the stipulation that they could not be re-arrested without the presentation of new evidence.

Lizbeth Cana, who is now running as a PRI candidate for state Legislature (with the strong support of the Oaxaca governor) collaborated closely on the case with Oaxaca Secretary of Citizen Protection Lino Celaya. Both reported to the Secretary of Government, Heliodoro Diez, who in turn reported directly to Ruiz. There seems little doubt that the state prosecutor's accusations of murder against Brad's comrades—and the determination of innocence for the apparent killers—came straight from the top.

DR MENDOZA IS OTHERWISE occupied when I stop by the CEMEFO, the Oaxaca city morgue, to ask him for a copy of the autopsy report upon which the state of Oaxaca has based its allegations.

"Will died eight months ago," Mendoza complained testily. "Do you know how many others have died since? How many autopsies I've performed?" He gestures to the morgue room where the cadavers are piled up.

The coroner is scrunched over his desk, filling out the paperwork for one of the stiff. He doesn't have any time to look for the autopsy report. I am not the first reporter to ask him about the document. "What paper are you from anyway?" he asked suspiciously. When I show him my press card he tells me that it doesn't sound like a real paper to him. "I know what I'm doing. I worked as a coroner in your country" he snapped defensively, waving me out of the office.

I walk into the police commissary under the first floor stairs of the Santa Lucia del Camino Municipal Palace. The small room is crowded with cops and cigarette smoke. Three of the officers are in full battle gear and the rest are all plainclothes. I have been warned not to ask for Pedro Carmona, the most prominent red shirt in Brad's photo. Carmona is described as prepotente, a thug with an attitude who is always packing.

Instead I ask the desk clerk if I could get a few minutes with security supervisor Abel Santiago Zarate and police commander Orlando Manuel Aguilar Coello. For all I know, the two are sitting in the same room behind me. The desk clerk studies my card. "Que lastima! (What a shame!)" he exclaims—the supervisor has just left and won't be back until after six. The Comandante is off today. When I call back after six, El Chino is still not available. Nor would he or Aguilar ever be available the dozen or so times I called back.

This sort of stonewall is nothing

terribly unusual for Mexico, where killer cops often sell their service to local *caciques* (political bosses) and go back to work as if nothing happened. Those who direct this mayhem from their desks in the state houses and municipal palaces—the "intellectual assassins," as they are termed—are never held accountable for their crimes.

IN MARCH, WILL'S FAMILY—parents Kathy and Howard Will and Brad's older brother and sister—paid a sad, inconclusive visit to Oaxaca. They had hired Miguel Angel de los Santos Cruz, a crackerjack human rights lawyer who has often defended Zapatista communities in Chiapas. John Gibler would translate.

The Wills, upper-middle-class Americans, had little experience with the kind of evil that lurks inside the Mexican justice system; the trip was a traumatic, eye-opening experience.

The federal attorney general's office (PGR) had taken over the case from the state in December, but rather than investigating police complicity and culpability the state was pursuing Lizbeth Cana's dubious allegations blaming Will's companions for the killing.

Gustavo, Gualberto, Leonardo and Miguel Cruz were summoned to give testimony with the Wills in attendance. Testifying was a risky venture, as they could be charged with the murder at any moment, but out of respect for the family, the quartet agreed to tell their story to the federal investigators. During the hearing, the witnesses were repeatedly questioned about and asked to identify not the cops who appear on Brad's films but their own companeros, some of who were masked, who appeared on tape shot by Televisa, the Mexican TV giant. They refused.

When de los Santos accompanied the Wills to a meeting with Cana, she touted her investigation and promised them a copy of it. But she refused to allow the family to view Brad's Indymedia t-shirt and the two bullets taken from his body. She explained that they were under the control of Judge Barroso—the same judge who cut loose the cops.

ON AN INTERNATIONAL scale, there are larger geopolitics at work here. The US State Department has a certain conflict of interest in trying to push freshman Mexican president Felipe Calderon to collar Brad Will's killers. The crackdown in Oaxaca was all about a political deal between Calderon's PAN and Ruiz's PRI: save Ruiz's ass and the PRI would support the president's legislative package—indeed, the PRI's hun-

dred votes in the lower house of congress guarantees Felipe the two-thirds majority he needs to alter the Mexican constitution.

And at the top of Calderon's legislative agenda is opening up PEMEX—the nationalized petroleum corporation expropriated from Anglo and American owners in 1938 and a patriotic symbol of Mexico's national revolution—to private investment, a gambit that requires a constitutional amendment.

Since the expropriation and nationalization of Mexico's petroleum industry some seven decades ago, the US has been trying to take it back. "Transnational pressure to re-privatize PEMEX has been brutal," observed John Saxe Fernandez, a professor of strategic resource studies at Mexico's autonomous university (UNAM.)

During the run-up to the hotly contested 2006 presidential elections, the two candidates debated the privatization of Mexico's national oil corporation before the American Chamber of Commerce in Mexico City. When leftist Andres Manuel Lopez Obrador insisted he would never privatize what belonged to all Mexicans, the business suits stared in stony silence. Felipe Calderon's pledge to open PEMEX to private investment drew wild applause. Calderon was, of course, Washington's horse in the fraud-marred election.

In order to accommodate Washington, Calderon needs a two-thirds majority in the Mexican congress—and the once-ruling PRI's hundred votes in the lower house are crucial to guaranteeing constitutional amendment. "Without the PRI's votes PEMEX will not be privatized. That is why Calderon has granted Ulises Ruiz impunity," Professor Saxe Fernandez concluded.

Washington, whose interests in Mexico Garza represents, is eager to see PEMEX privatized, an opportunity for Exxon and Halliburton (now PEMEX's largest subcontractor) to walk off with a big chunk of the world's eighth largest oil company. Pushing President Calderon too hard to do justice for Brad Will could disaffect the PRI and put a kibosh on the deal.

It is not easy to imagine Brad Will as being a pawn in anyone's power game, but as the months tick by and the killing and the killers sink into the morass of memory, that is exactly what he is becoming. ▽

John Ross has been the Mexico City correspondent for the San Francisco Bay Guardian for 22 years. He is the author of eight books on Mexican politics and has lectured extensively on Latin America on college campuses from Harvard to UC Berkeley.

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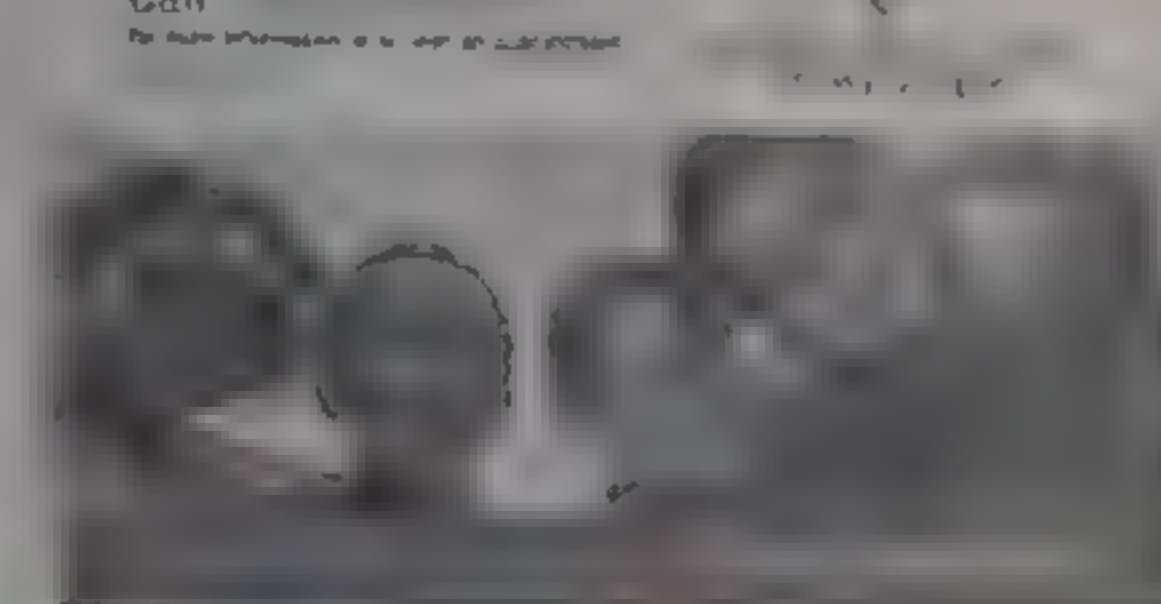
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AUGUST 23, 2007

THE NEW YORK TIMES

Paying a hefty price for heavy fuel

COMMENT

DYER STRAIGHT

GWYNNE DYER
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Nine of the last 10 serious downturns in the world economy followed a spike in the price of oil, and we are heading for another spike, with oil back up near the peak of \$78.40 a barrel it reached almost exactly a year ago. A record number of options contracts are now being sold that entitle customers to buy oil in the future at \$100 a barrel. That tells you where the inside players think the price of oil is heading, since those options will only be of value if the price is actually above \$100 a barrel.

That is the price Goldman Sachs, the world's biggest brokerage house, predicted oil would reach by 2009. However, one big negative headline—further disruption of supplies from Nigeria or Iraq, say—and oil could be trading at over \$100 a barrel by next month. But the concern is not really about oil prices; it's about what more expensive oil will do to the world economy, and the professional optimists are still optimistic.

The spike at \$78.40 in July of 2006 didn't cause a recession, so why should this one? Indeed, why would even \$100 a barrel cause a global economic crisis, given that one hundred US dollars today is only worth about the same in most other currencies as \$78.40 was a year ago?

Oil sales are almost all denominated in US dollars, which are worth almost a third less in euros, pounds or yen than they were two years ago, so the countries of the Organisation of Petroleum Exporting Countries (OPEC), are not rolling in sudden wealth. The oil exporters spend most of their income in other currencies, so from their point of view the recent surge in the oil price only restores the purchasing power that they lost over the past two years due to the US dollar's slide.

More importantly, most of the big importers of oil in the industrialized world are not really paying much more for oil than they were two years ago. The rising price has been largely cancelled out by the fall in the value of the US dollar, so it's not really busting their budgets.

American consumers are feeling victimized, but they get little sympathy in the Middle Eastern countries that dominate OPEC, as most of these governments believe President Bush's invasion of Iraq has made their neighbourhood a far more dangerous place. OPEC is not going to pump more oil out of gratitude for American policies.

As for the steep fall in the value of the US dollar, that's what happens to your currency when you try to fight an expensive foreign war without raising taxes at home (see also: Richard Nixon, Vietnam, 1971). A price of \$76 a barrel will not cause world economic growth to stall—and even \$100 a barrel might not do so. But will it stop there?

WHAT IS REALLY SIGNIFICANT about the current surge in the price of oil is that it has *not* been driven by some apparently apocalyptic crisis like the Arab-Israeli war of 1973 or the Iranian revolution. (Neither event was actually all that apocalyptic, in retrospect, but the markets don't do long-term perspective.) We are three-quarters of the way to \$100 a barrel without a crisis, driven simply by stagnant production and soaring demand in the big Asian economies. We could get the rest of the way on a rumour, and the price rise would not necessarily stop there.

The truly significant change in the situation is the stagnation of supply, not the rise in demand. New oil fields are much smaller than discoveries in the previous generation (the last really big oil domain to be developed was the North Sea in the 1970s), and they tend to be in much more remote places.



The number of new deep-sea drilling rigs now under construction is almost equal to the total number that currently exist in the world (70, for those keeping score). When you have to look for new oil at depths of over 1500 m under the sea—or coax it out of the tar-sands of northern Alberta by equally expensive techniques—the era of plentiful cheap oil is definitely over.

OPEC is squeezing supply a bit to keep the price high, but its members are pumping close to capacity and only Saudi Arabia is putting in major new production capability. Non-OPEC oil output is predicted to stay flat for the next five years. It may not really be "peak oil" yet, but at the least we are seeing a lot of phenomena that mimic that time.

If the American mortgage crisis does not tumble the global economy into a recession, Asian demand will go on growing until the oil price does it. At \$100 a barrel if we're lucky—or via a detour through \$200 a barrel if Dick Cheney decides to attack Iran.

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in *Vue Weekly*.

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Edified in the edible River Valley

JEREMY DERKSEN / snowzone@vueweekly.com

Some people can name every tree, bush and bird they see; others can identify every spice in their food simply by taste. I've always envied those abilities. As I travel through the region, exploring the natural and the epicurean, I see and taste a lot of things I simply can't name. To remedy this, I set out on foot through the River Valley in search of knowledge and, of course, some great food.

A trek in the River Valley doesn't demand great endurance or skill. It's an easy activity to turn into a family affair: I brought along my mother, my wife and our infant son. Though not challenging, I planned for it to be edifying with stops at the Muttart Conservatory, Royal Alberta Museum and John Janzen Nature Centre, where I hoped to learn to recognize by name some of the things I see on my more ambitious travels.

First, though, came a surprise—the Evans cherry. Several blocks east of the River Valley on 101 Ave, an elderly man was tending his front yard. As we passed, I commented on the brilliant red cherries on his tree and he offered us a few. I knew some varieties of cherry grew here but had never sampled any. They were sour, but there was a subtle, bittersweet tang that I liked.

We followed 101 Ave to the trailhead at Forest Heights Park. It was early and the trees provided a shadowy canopy that retained the damp cool. A few mosquitoes droned around us as we descended to 98 Ave and crossed over to Cloverdale Park. In an hour we covered the three kilometres from our

east-end home to the Muttart.

We headed straight for the show pavilion. The theme until Sep 9 is "Prairie Pleasures," and my intent was to learn more about our native flora. Inside the pyramid, we were surprised to find so much colour in a prairie exhibit—bright pink dahlias and Asiatic lilies alongside sprigs of Iresine Blazing

DISH TRAIL MIX

Red (a knobbly-leafed, purplish ground cover)—but more familiar species were also present, like the millet arranged around a mini-grain elevator while an iconic buffalo statue stood watch.

MILDLY HUNGRY, we stopped at the Valley Café to fuel up. Both prices and food (lighter fare such as sandwiches, soups and desserts) were reasonable, and dining under the small glass pyramid is a novelty in itself. We shared spring rolls, cauliflower soup, a croissant and a Nestea for \$9.25.

From the Muttart, we split up. My posse took the car to the Royal Alberta while I continued on the trails. The total distance from Forest Heights Park to the John Janzen is about 15 kilometres, and since the Muttart didn't open until 11 am on weekends and we still had to make a stop at the museum, I had to make good time.

The midday heat was already sweltering. I set out at a brisk pace toward Queen Elizabeth Park, but soon noticed my Merrill Dayhikers chafing my heels. I'd carelessly worn short athletic socks that didn't come up above my shoes



and was getting blisters. Just then, I saw a man with a very crooked leg walking with two young kids. The strain of walking showed on his face, putting perspective on my blisters and the heat.

I continued on to the Kinsmen Park, passing a mysterious, statue-less pedestal at the John Walter House. From the Kinsmen, I ran to Emily Murphy Park, then crossed the Groat Road bridge and on to Victoria Park. Directly beneath Government House, I climbed a steep dirt trail up the hill. Halfway up, there was a guy sunbathing nude on a blanket, hidden

from the park below. To each his own, I figured, and continued on.

I arrived at the Royal Alberta Museum just after 1 pm—seven kilometres in an hour and a half. Before going in, I soaked my worn feet in the fountain.

THE NEWLY RENOVATED Museum Café teemed with families, but the atmosphere was relaxed and elegant, with lilac walls, bamboo dividers and black trim. We ordered a cross-section from the menu: spinach filo (\$4.99), potato

CONTINUES ON PAGE 17

FOOD NEWS! DISH WEEKLY

OH NO, TESORO

There was a little misunderstanding in our Tesoro Caffè review last week. Our reviewer misunderstood the chef when he said that he made the gelatos himself, mixing the fresh ingredients with ice. This was clarified by the owners of the Caffè, who declared that they obtain their gelato from a local supplier. We offer our sincere apologies to the chef, Tesoro and the local supplier for our error.

PINOT TIME LIKE THE PRESENT

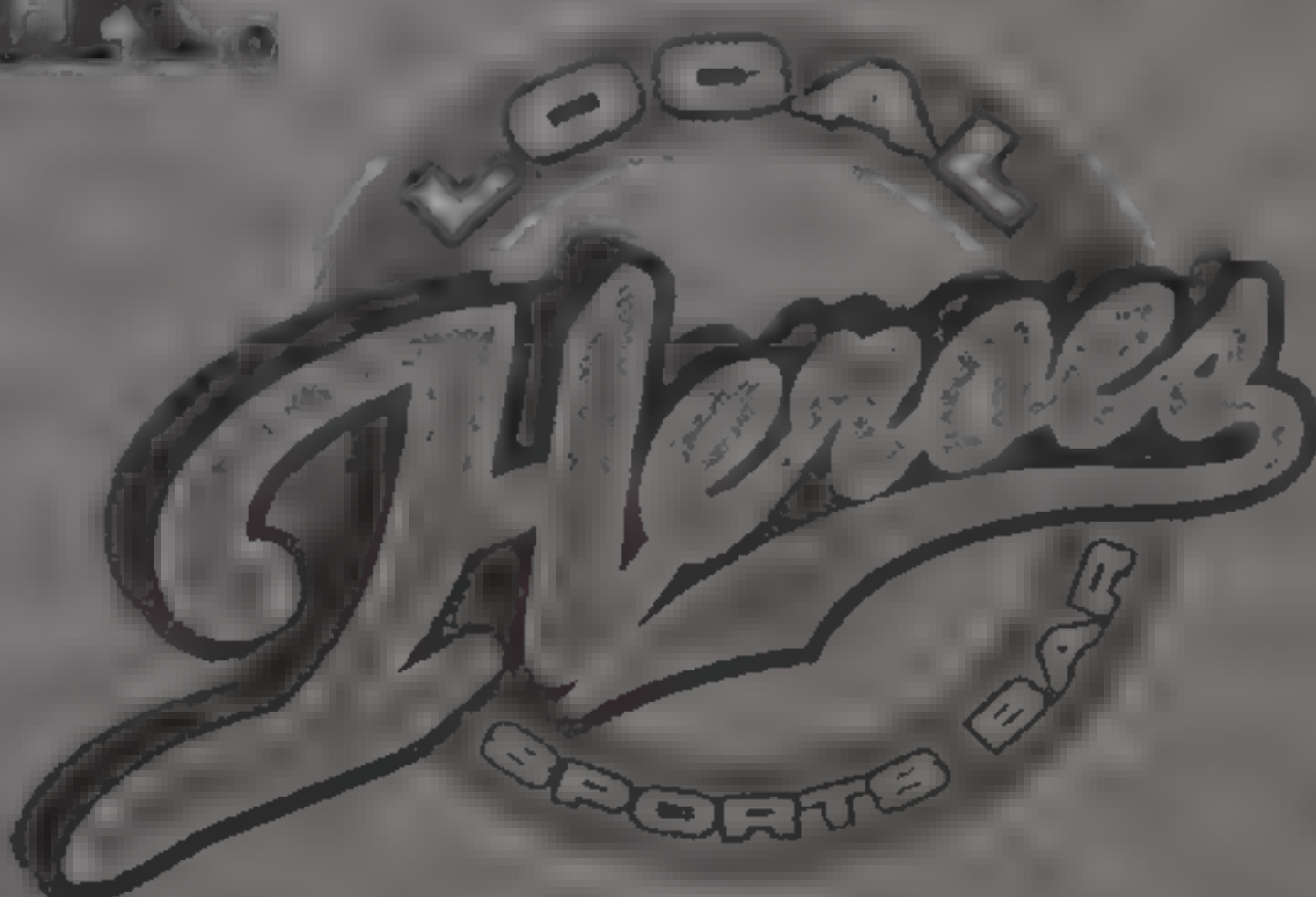
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Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some substantiated gossip? Email dish@vueweekly.com or fax 426.2889.

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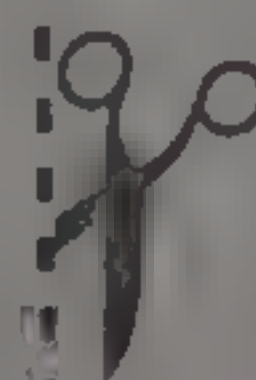
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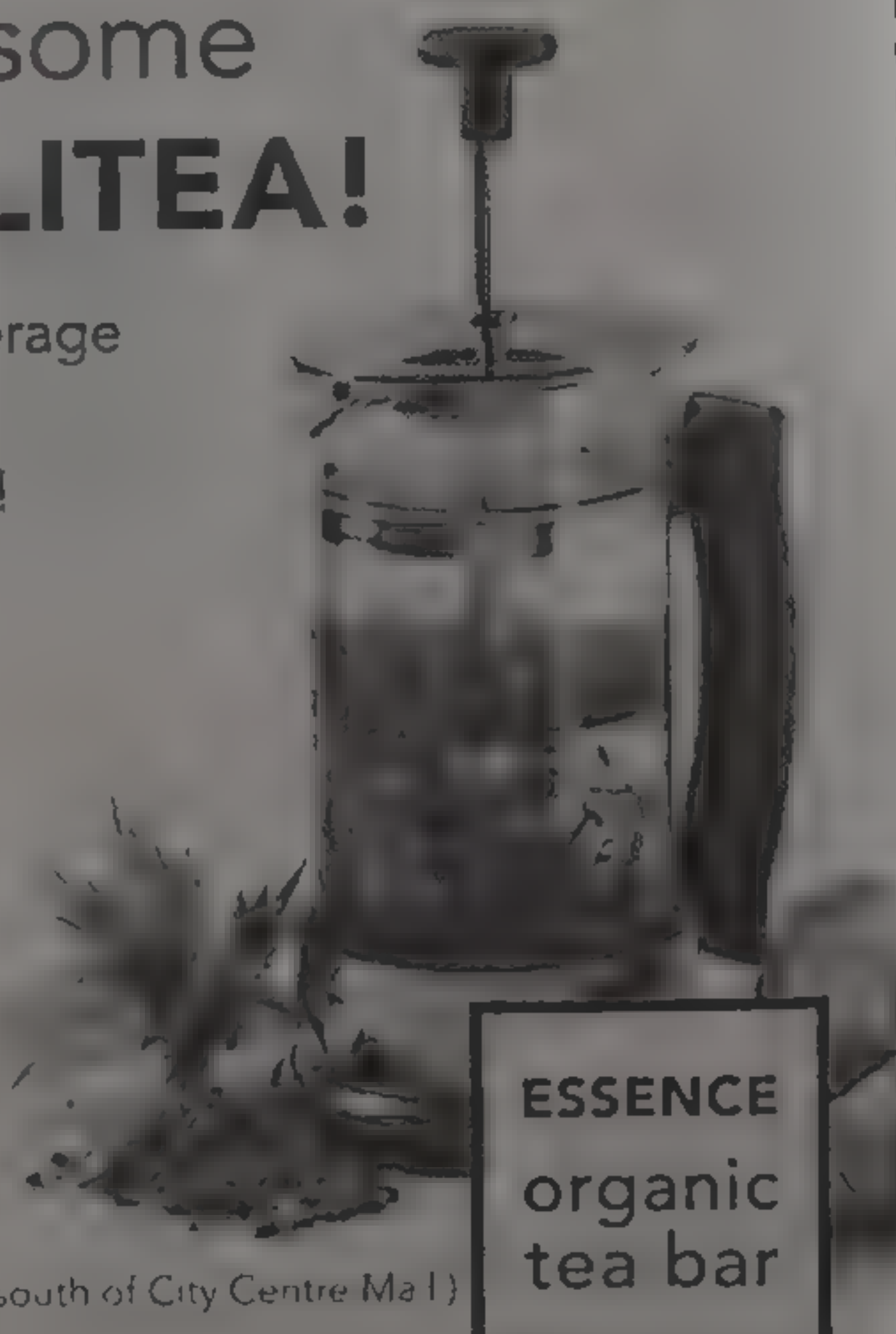
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Some folk-y food to enjoy your music to

ELLA JAMESON / ella@vancouverweekly.com

Every year at the **Edmonton Folk Music Festival**, I drag myself out for the early morning tarp run and find myself still at the Festival well past my usual bedtime. It makes for long days. By the end of the weekend, I'm toast.

One of the benefits of spending all day sunning myself at the Folk Festival grounds is that I get to try food from a wide selection of vendors, some of whom have been supplying food to music-drunk festivalites for years.

FOLK FEST

For example, Baba Rose takes pride in providing fine Ukrainian meals and has been doing most of Edmonton's major festivals for the past 12 years. That's a lot of perogies. Each one is handmade in the tradition of its Ukrainian ancestors. This year's menu will include cheese and potato perogies with or without onions, meatless cabbage rolls with or without tomato sauce, sausage rolls, kubassa and borscht. The borscht is made fresh daily according to their own secret recipe, which owner Randy Patrick holds close to his heart.

At the festival for the second year is the Homefire Grill, which boasts a fusion of contemporary Canadian and aboriginal cuisine. The Grill uses a selection of locally produced and organic foods wherever possible and this year will serve buffalo burgers with saskatoon relish, a hearty bison stew, fresh mango and mint salad, as well as bannock with maple butter. General Manager Daryl Okon says the restaurant will be serving bison and cheddar smokies for the first time.

Last week, I stopped by Homefire Grill to pre-taste a fresh, flame-grilled buffalo burger before the festival began. I was thrilled to discover its tender, lean bison burger forsook the usual greasy carbon footprint on my tongue that is so common among

beef burgers. The saskatoon relish added a surprising flare that set this burger apart from the crowd.

TASTE OF INDIA WILL serve its usual array of Indian delights, which



includes veggie samosas, beef and potato curry and the odiferous chicken bhoona. Cooked in a pot nearly a full metre in diameter, its chicken bhoona roasts over an open flame and attracts loyal customers from all corners of the Festival grounds. The smell is nearly as enticing as the flavour of this dish, which is served on rice with a side of chickpeas. Zesty and tender, this chicken is a must-try.

The charming Albert D'Amore of D'Amores Deli will have his panini maker fired up for the Folk Festival. D'Amore makes the ever-popular Italian grill sandwich in addition to curly cactus-cut chips. I recently tried one of D'Amore's Italian paninis with onions and peppers: not only was it tasty, it was also far more than I could consume. The cactus fries were a bit oily, but I liked the dill dipping sauce that was offered alongside the dish.

As a special treat, D'Amores also offers blueberry waffles with whipped cream this year.

NOT ONLY DOES THE Green Onion Cake booth sell some of the city's finest examples of this Edmonton festival standby, but it will also offer hand-rolled shrimp wraps as well. According to owners Mark and Gail Britton, their lettuce-and-carrot-filled shrimp rolls are hand-rolled every morning by a local Vietnamese woman. Served cold with a squirt of Hoisin sauce, they were a bit bland for my taste, but were certainly cool and refreshing. This family-run stand anticipates serving over 2000 orders of green onion cakes on each day of this weekend-long affair.

The Turkish Kabob House is also back for its second year at the Folk Festival. A fundraiser for the Turkish Canadian Youth Association, this group will serve everything from its very popular dolmas and spinach pies to some sinfully sweet desserts. Its kebabs are served with a salad of tomato, onion and parsley mixed with lemon juice, olive oil and sumac. I tried a generous helping of the baklava and fell in love with the sweet honey flavour before I could finish the first piece.

English-born Liz Bussiere and her mother, Kathy Gray, man the Fish and Chip stand. Serving freshly-cut fries and on-site battered fish, they'll expand their booth this year to include popcorn chicken.

If you'd like a tasty dessert, or are searching for a refreshing snack, consider a dish of Fantasia Italiana's fantastic gelato or perhaps some tiny donuts from Little O's.

I like to try a little of everything when I'm at the Folk Festival; treating myself to a weekend away from the rigors of cooking and packing food gives me more time to enjoy the music, more time to visit with my friends. Most importantly, it gives me more time to sleep before I have to be back for the next tarp run. v

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Taking in some sous-blime Fare

MEET THE GO-TO GUY WHO PREPARES YOUR BLUE PLATE

TANIS McLEOD / tanis@vuwweekly.com

The quiet time after the Blue Plate Diner's lunch rush finds Duane Hicks contemplating the evening's specials. As the chef in charge of night operations, it is Hicks's responsibility to create feature dishes that complement the restaurant's regular fare. He openly admits to hogging the job simply because he likes it that much.

Although Hicks can request any ingredient he wants, the fun comes from creating a dish out of an item the owner has purchased on a whim. He once made a Middle Eastern barbecue sauce from pomegranate molasses, mint, lemon, cinnamon and allspice. "We served it over Fred Flintstone-size ribs," explains Hicks. "It was incredibly eye-catching."

The restaurant's atmosphere encourages experimentation. This funky, bright space in Edmonton's warehouse district is right in the middle of the trendy new downtown market. Hicks has been at the Blue Plate since it opened and enjoys the freedom the 70-seat restaurant gives him to "muck around." Customers have responded enthusiastically to his culinary sense of adventure: the dishes he considers doubtful will often sell out.

Many of Hicks's specials have become permanent features on the menu: the snapper, the chili garlic stir fry and the artichoke hearts with goat cheese and chili peppers. One special that's been offered a number of times is the filet of salmon in saffron rice with tomato relish. Look for its yummy balance of tart lemon against subtle earthy saffron on the Blue Plate Diner's new menu, coming in about three weeks.

HSID SOUS CHEFS

THE DINER HAS A LARGE vegan clientele and Hicks caters to this group by offering many of the specials with a vegan option. He's especially proud of his vegan nut loaf. This dish was a challenge—you try finding an effective replacement for eggs!—but with time and creativity, he was able to create a loaf that was both tempting and tasty.

"I like the challenge of cooking vegan," Hicks explains. "Being cre-

to cook good food. For example, Knight has helped him achieve a better understanding of the seasons and why a vegetable might taste full of flavour one month and bland the next.

Hicks makes a point of learning from everyone he works with. At the age of 16, he washed dishes at a Whyte Avenue café where he watched the cooks. He decided he'd rather be cooking. He nagged the cooks until they taught him enough to start. It was only then that he realized cooking is twice as much work as washing dishes. After that, he moved from restaurant to restaurant, always learning something new.

"I would choose restaurants I liked to eat at," he says, "and weasel my way into cooking there. No one's fired me yet."

A GRIN LIGHTS UP his angular features as he makes a joke at his own expense. Knight describes Hicks as ultra-talented and very, very experienced.

Hicks's philosophy of moving outside his comfort zone doesn't extend to owning his own restaurant, though. He says he's

terrified of failure. He's seen too many places go under, despite the talent involved.

"It's counter-intuitive," he comments. "You should succeed: you've got the skills, and you're pouring your heart and soul into the place. But there are just no guarantees."

Practically speaking, the hours an owner puts in are long and inevitably take their toll. Hicks and his girlfriend are expecting their first child this fall and he would much rather be devoted to his family than to a business. "Although," he adds, "my girlfriend thinks I should be famous." ▽



ative is more difficult when there's no meat. A good cut of steak can be inspiring, but it's harder to be inspired by lentil paste."

Hicks is currently mucking around in Middle East cuisine. Although Hicks jokes that he likes creating dishes servers can't pronounce, he truly believes that a person should always work outside his comfort zone. "It fires you up, motivates you," he explains.

Head chef Ken Knight has been a source of inspiration for Hicks. "He has an encyclopedic knowledge of food," Hicks reports. He tries to use that knowledge to improve his ability

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salad (\$5.99), a veggie burger (\$6.99), onion rings (\$2.50) and two soups (\$4.99 each) from the specials menu—spicy spinach and coconut cream, and toasted red pepper and zucchini. Noticing pre-made sandwiches by Zenari's, I wondered whether other menu items bore their stamp.

The spinach soup was the highlight, with a creamy consistency and spices that prickled the tongue. The potato salad was also creamy with strong dill accents, and the veggie burger was toasty with hints of bean, corn and soy. The portions were so generous we couldn't manage to finish, leaving all three of us well satisfied for under \$30.

To walk off our feast, we took in the Galen Rowell retrospective (running until Sep 3). The National Geographic photographer's pictures captured the beauty of some of the world's most spectacular mountain landscapes. When I saw the vivid colours in his prints, it was hard to believe that, while he used different light filters to enhance colour, Rowell reportedly never digitally doctored his images.

Rowell died in a plane crash in 2002, leaving a collection that spans North and South America, the South Pole and Asia. He was also a climber, and his photographs amaze for one of two reasons, depending on the image.

In nature shots, it's the scenic splendour; in his climbing pics, it's his athletic ability and unfathomable camera angles. While we didn't learn any more about Edmonton's wilderness etymology, the show reminded us how much we have to appreciate nearby—a psychedelic, flowery meadow in the Valley of Ten Peaks near Lake Louise graces one wall of the exhibit. Despite my ambition to stay on foot, we were running out of time to get to the John Janzen, so I reluctantly got in the car.

THOUGH I DIDN'T STAY outdoors for the entire journey, I was glad to reach the Janzen Centre in time. An interpreter led a small group through the leafy

paths behind the Janzen, pointing out useful weeds, edible plants and berries. Some were obvious, like saskatoons, but others were astounding.

For instance, when cattails are green in the spring, you can cook and eat them like corn on the cob. Fireweed, dandelion leaves and blue flax might make a nice salad, but don't try the red dogwood and avoid white berries. You can also make tea out of several weed varieties (one of which, the pineapple weed, commonly grows in sidewalk cracks). Edmonton also boasts a type of filbert, or bush nut, known as the beaked hazelnut. Though they weren't ripe yet, I can't wait to taste them later in the season. Other plants worked as diuretics, poultices and pot scrubbers.

This kind of resourcefulness is exactly the kind of knowledge that makes a person a better survivalist. At the very least, nature trivia, the ability to identify tasty backwoods appetizers and an appreciation of mountain art will make you a popular hiking or dining companion. ▽

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Barcaly's Crash Pad aims to bring the party to the art gallery

DARREN ZENKO / darren@vueweekly.com

"I'm all about just making stuff and partying," says curator-instigator Sheri Barclay of the impulse behind Make It Not Suck, her series of guerrilla group art bombings that turned two downtown construction sites into sidewalk galleries and netted her an invitation to curate the **Edmonton Crash Pad** show opening at Latitude 53 this weekend. "I'm sorry if that got tied into the art scene and sort of made it something else."

The Make It Not Suck concept was simple: divide up the wallspace presented by the (industrial/ugly/sucky) plywood hoardings surrounding condo/commercial developments, parcel it out over the web to interested artists on a first-dibs basis, mount the work under the cover of a tumbleweed-street Sunday morning, and see what happens.

On a visual level, what happened was what you'd expect from an unjuried, uncurated open show: an eclectic, multimedia field ranging from amateurish to slick, whimsical to serious, slapdash to meticulous. On a community level, what happened was something less common: genuine controversy, a little teapot tempest for the Edmonton scene. In message boards, letters pages and cocktail conversations opinions were staked out roughly within a wide, low triangle having "Fuck yeah, DIY!" and "Unschooled amateur punks!" on opposite ends of the long side, with the "Tsk! That's just vandalism!" drones hovering irrelevantly above.

FOR LATITUDE 53 Executive Director Todd Janes, encouraging and elaborating this discussion by bringing it within the significant walls of the gallery was a perfect fit with Latitude's mission.

"Some of the comments people have made and things that have been written about Make It Not Suck devalue that artistic process," he says. "They slighted the work, they didn't think it was real, and I thought it was important to have a show that faced those kinds of comments head-on."

"Sheri has lots of interesting and

timely things to say about what it means to be an artist and a cultural producer living in the city," Janes continues, "and I think that's really important, because Edmonton is now the 'Cultural Capital of Canada.' For

PREVIEW

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me, and I think for Latitude, it's important to figure out what that means to artists.

"We're living in a time where Edmonton is going through a boom, but what does that mean for everyone? The cost of doing business, the cost of living is becoming more expensive. Do artists really benefit from that? What is the culture of Edmonton when it comes to artists? Artists are leaving this city; there's a cultural drain in the 2007 Cultural Capital of Canada, and we're not even acknowledging that."

Edmonton Crash Pad aims to be that missing acknowledgement, bringing ten-plus artists from the Make It Not Suck cadre together in a group gallery show that retains much of the mechanics of the original punk project—the uniform 8-by-10 parcels, the short concept-to-completion turnaround time, the eclecticism in styles and media ranging from collage to 3D photography—while dealing explicitly with the themes implied in the act of nailing pictures to condo-construction barricades. Set-decorated with comics and old gig posters, sparsely furnished with ratty hand-me downs, catered pot-luck style—"I wanted everybody to eat well and have a good time, to do it up properly, and the only way to do that is if everybody brings food," says Barclay—Edmonton Crash Pad is a fun-house vision of artlife on the edges.

"You're going to see high graphic, almost comic book-style visions of Edmonton," says Barclay. "A lot of it



has to do with real estate and that kind of thing, because that's what's on people's minds. For a long time I was couch-surfing, so I decided that would be part of the theme. I basically said, 'I'm going to furnish this place'—it won't be completely furnished, but there'll be an area in the middle with some furniture, and this gross mattress—and I want it to seem like you're crashing in some empty room and reflecting on Edmonton."

"These artists are talking about what it's like to live and work here, in

Edmonton, right now," says Janes. "[Edmonton Crash Pad] is also a discussion or an acknowledgement of different socioeconomic classes; it talks about privilege. It also talks about What Is Art and What Isn't, and while that's not a discussion I'm interested in, a lot of people are."

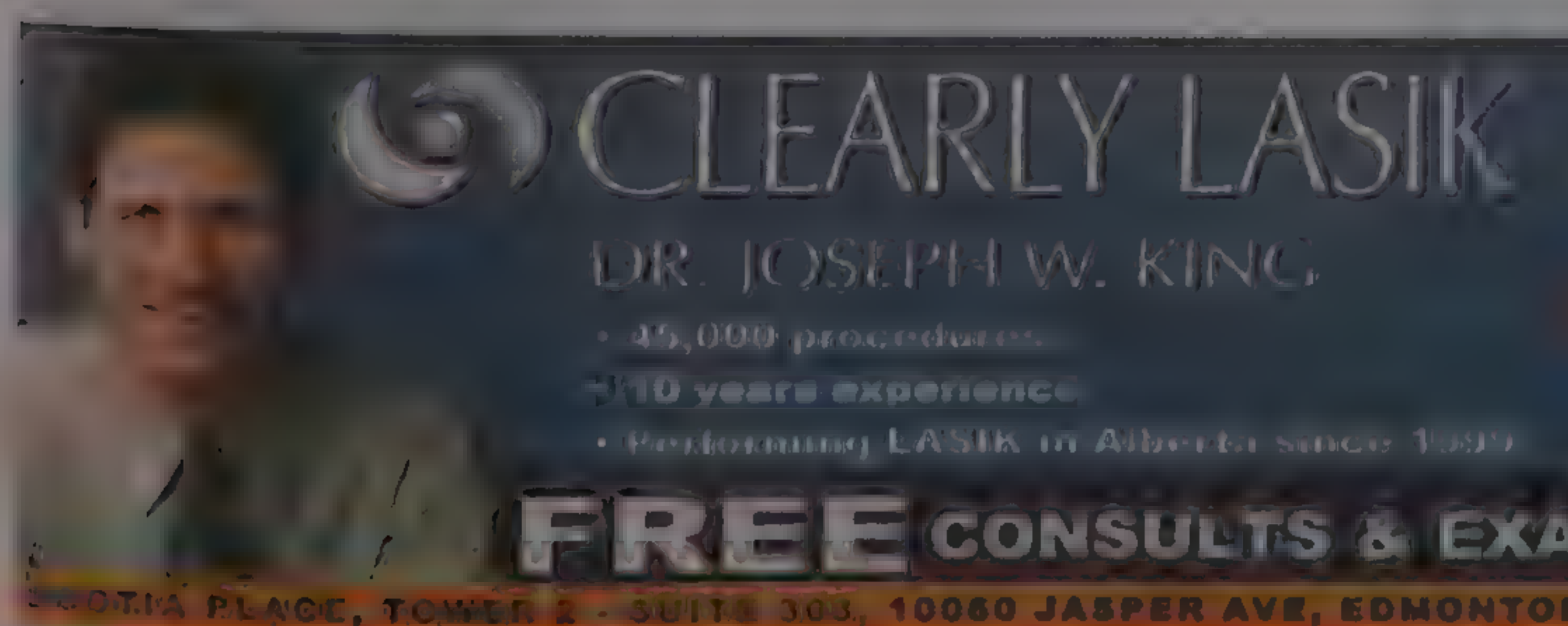
ANOTHER OF THOSE who aren't much interested in that discussion is Barclay, herself.

"I'm kind of surprised at all the dialogue that's come up, the angry letters

and things like that," she says. "I know this sounds like a cop-out, but I don't think it should be taken seriously."

"For me, it's more that I know people who make things that I really like, that make the world a more interesting place, and that they maybe wouldn't do if they didn't have someone saying 'Hey, I'm doing this thing ...'."

"I know that for other people there's a lot more to it than that, but for me it's just a really fun and cool thing to do on its own. I just want it to be this giant party." ▽



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Draw-a-thon gets artists out of their studios for a celebration of creation

ART PRAIRIE ARTSTERS

AMY FUNG
prairieartsters.com

With shoulders hunched over row after row, breaking every so often to stretch their necks and take in some neighbourly banter, the diverse crowd at the third annual *Draw-a-thon* inside Latitude 53 Gallery was certainly an industrious bunch.

As an observer for a brief part of the evening, the atmosphere lay somewhere between the unwavering buzz of a group meditation and the innocent joviality of a kindergarten art class. The basic need to draw, the desire to emote and render a thought coupled with intention, accumulated into a subtle frenzy of pure creation.

The air of sincerity and lack of ego surrounding everyone, fully absorbed inside their activity, was made even more exceptional by its location inside of a gallery setting. Usually a house for presentation rather than creation, the act of creating from inside of a gallery versus a studio carries a certain weight of subversion.

Todd Janes, Executive Director for Latitude 53, suggests that the *Draw-a-thon's* success is partly due to its disruption of the "white cube" mantra.

"The idea of the four white walls, that if you put things inside them it then legitimizes the works in some way, is pretty standard," he explains. "But here, we're co-opting the space in a different way that's collaborative and harmonious."

Tim Rechner, the head organizer of this year's *Draw-a-thon*, would agree.

"It would be different if it was set somewhere else," he says after eight bleary-eyed hours of drawing. "I'm not

sure why exactly at this moment, but the atmosphere would change for sure."

The momentum of the *Draw-a-thon* in fact changes two to three times throughout the course of the day and night, rather than maintaining one sustained vibe through the ongoing art party, but for those very few who stay for the long haul, the notion of endurance took on a whole new meaning.

Slumped over in corners and doey-eyed from intense concentration, not everyone was as prepared for a *Draw-a-thon* as

ize in. Their focus is admirable, as even after the band began and the gallery became both uncomfortably warm and loud, most kept their heads down and continued working away.

The act of creating is often a lonely process, partly due to a necessity of concentration, and partly imposed by a general lack of celebrating the craft. The finished product is all that is usually heralded as art, yet the physical labour of art is where the tangible glow lies.

Bringing together a group of like-minded individuals doing similar things, but often doing them in solitude, the joy was in the shared and sustained acknowledgment that the work in art, without necessarily producing an end product, is an ongoing force alive and strong in everyone.



ART ON THE ROOM

Sheri Barclay transports her street-lived *Make It Not Suck* curation into the gallery space of Latitude 53. Opening reception on Fri, Aug 10 from 9 pm on. Part of Latitude's DIY month, Craig Talbot and Tim Rechner will be in Latitude's ProjEx space for a live collaboration of a true "work-in-progress." Both exhibits runs through Sep 8, 2007.

Vivian Bennett holds a solo exhibit at The Portal Art Gallery starting Sat, Aug 11 through until Tue, Sep 11. Bennett is the second artist of back-to-back solo shows for the new commercial gallery. Opening reception on Sat, Aug 11 from 6 - 10 pm at the Portal Art Gallery (300, 9414-91st). ▼

Vue's Amy Fung is also the author of *prairieartsters.com*.

No One Belongs Here more than Miranda July

Do the 16 stories comprising Miranda July's *No One Belongs Here More Than You* (Scribner, \$27.99) as a whole actually shift gradually from merely quirkily disorienting, often hermetic encapsulations of modern life to something unexpectedly rich in mystery and emotionally resonant, or does it just feel that way as you go along? Let me put this in simpler terms: are they actually arranged to just get better and better, or is this some effect that the individual stories accumulate?

Though the former theory proposes a seductive design of compilation that I'm confident July is more than capable of

BOOKS HOPSCOTCH

JOSEF BRAUN
hopscotch@vuwweekly.com

executing, I strongly suspect the latter conclusion to be closer to the truth. The reason being that within nearly every story we can trace a sort of self-contained arc of transmutation; again and again, through a diverse series of channels, an individual's secrets, desires and fantasies manifest into opportunities for some strange sort of communion, or at the very least self-actualization.

For all the goofy or humiliating psychological attributes she supplies them with—one character is actively obsessed with the dream image of a Royal Family member nuzzling her ass—July seems to genuinely love her characters, to positively caress them with her fascination. Above all, she seems to consider them heroes. They strive for connection despite the fact that few others they encounter seem to match their passion. "Some people need a red carpet rolled out in front of them in order to walk forward into friendship," says the heroine of "Ten True Things." By allowing her almost uniformly lonely, sexually fixated characters to take risks in a world that continually rewards conformity, July's stories put forth an optimism of the queerest sort.

No One Belongs Here More Than You is very much akin to July's celebrated feature film *Me and You and Everyone We Know* in its weird brand of emotional generosity and driving interest in the dynamics of human connection. The advantage that July gains in this form, however, is a greater concentration on intimate portraiture. Her talent with voice, while admittedly exhibiting a certain sameness from piece to piece, is strong and distinctive enough to allow us, in any of the book's lengthier explorations, to burrow deeply into each character and their internal dilemma.

ONE OF THE STORIES that simultaneously feels especially inventive and emotionally pointed is "Making Love in 2003," which, amusingly, takes its title from a non-existent needlepoint pillow in the living room of a famous author. In it, we're told of a young woman's pubescent sexual relationship with a shadow. That's right—a shadow. The moment when she decides that a formless lover must finally be transfigured into something tangible and touchable is striking and maybe even touching:

"The dark shape wept in the incredibly sad way that only air can cry, and I had tremendous empathy, but only for myself. I was pretty sure the relationship was committing crimes against my brand-new feminism, and underneath that was a determined curiosity about this thing called cock. The shape did the only thing it could do: it promised to come to me in human form. It would be a man named Steve."



Her Steve, when he eventually arrives, does so in the form of a 14-year-old autistic boy whom she's teaching. I'll attempt neither a description nor a moral justification of her relationship with the boy here, but rest assured that July is after far more than shock or novelty here. This is a pretty brave speculation on the limits of shared experience.

The trajectory of the young woman at the centre of "Something That Needs Nothing" is equally peppered with the perverse, yet somehow more instantly recognizable. It takes a girl from the strict confines of her family home to the slightly less restrictive confines of a mostly chaste cohabitation with a childhood friend and object of desire, to the discovery of a renewed link to this same friend through the prism of an erotic disguise. Though a lesbian, the girl takes a job in which she wears a wig and lets men masturbate while gazing upon her from the opposite side of a wall of glass. This crazy equation for connection, in which fear or disgust is diffused by the organized gazing of strangers, comes to make, believe it or not, perfect sense.

The consistent pleasure of reading *No One Belongs Here More Than You*, the thing that I think links these stories to ones by, say, Jane Bowles or Joy Williams, lies in this trick of finding order in the strangest places—which, let me tell you, are the only places July seems interested in visiting. If you're willing to take some brief tours to these not-so-far-off locales, this is highly recommended reading. ▼

LIVING UTOPIA AND DISASTER

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GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2854) • Open Tue-Sat 10am-5pm • **NEW WORKS:** Artworks by gallery artists; Ernestine Tahedi, Karen Yurkovich, Greg Edmonson, Gordon Harper, Daniele Lemieux, Ken Wallace, Scott Plear, and Mikel Terno Greko • Continues through August

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • **Feature Gallery:** **MAKING ALBERTA HOME:** Home furnishings and accessories; until Oct. 6 • **Discovery Gallery:** **TO CHINA WITH LOVE:** New sculptural ceramic works by Diane Sullivan; until Sept. 8

ART GALLERY OF ALBERTA Enterprise Square, 100, 10230 Jasper Ave • Open Mon-Fri 10:30am-5pm; Thu 10:30am-8pm (4-8pm free admission); Sat-Sun 11am-5pm • Drop-In Tours: Sat and Sun (12:30, 1:30, 2:30 and 3:30pm) • **CAPITAL MODERN: EDMONTON ARCHITECTURE AND URBAN DESIGN, 1940-1969,** until Aug. 26 • **THE 2007 ALBERTA BIENNIAL OF CONTEMPORARY ART-LIVING UTOPIA AND DISASTER:** Artworks by 22 artists; until Sept. 9

ART MODE GALLERY 12220 Jasper Ave (453-1555) • **NOBILITY AND POWER:** Paintings by Jennifer Mack • Until Aug. 17

AXIS CAFÉ 10349 Jasper Ave (990-0031) • Acrylic paintings by Rodrigo Lopez • Until Sept. 31

BORIS KENNEDY ARCHITECTURE 10434-122 St (488-9700) • Open Mon-Fri 8am-5pm • Photographs by Mark Morris • Until Sept. 7

CENTRE D'ARTS VISUELS DE L'ALBERTA 95 Ave • Mon-Fri 10am-6pm; Sat: 10am-5pm • Mixed media works by Jane Ash Poitras; acrylics and mixed media by Daniele Petik; photos by Kathleen Gook; members' artworks

CONCORDIA LIBRARY GALLERY 1125 Ave. Boulevard (479-9338) • Open Mon-Fri 8am-5pm • Black-and-white photos of Alberta by Leon Strembitsky • Until Sept. 7

EXTENSION CENTRE GALLERY 2nd Fl, University Extension Centre, 8303-112 St (492-0166) • Open Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon • **RED SHOES OF DESIRE** Gordana Zivkovic, Vesna Djuricic, Marko Zivkovic, Christopher Fletcher present a multi-media installation exploring memories of the 1999 Belgrade bombing; **ART UNDER SIEGE AND NUDE STUDIES** Gordana Zivkovic; until Aug. 15; closing reception Aug. 15 (5-8pm)

FAB GALLERY Rm 1-1 Fine Arts Bldg, 112 St, 89 Ave (492-2081) • Open Tue-Fri 10am-5pm; Sat 2-5pm • **AGAINST THE GRAIN** Kelly Johnner: master of fine arts in sculpture; **OF NIGHT AND LIGHT AND HALF LIGHT** Monica Pitre: master of fine arts in printmaking; until Aug. 18 • Chasing Form: Cesar Alvarez's final visual presentation for the degree of Master of Fine Arts in Sculpture. Outdoors exhibition, U of A Campus, South of Rutherford Library, 89 Ave, 112 St; extended to Sept. 15

FRINGE GALLERY 10516 Whyte Ave (432-0240) **ART WALK 2007** Mixed media • Through August.

GALLERY AT MILNER-STANLEY A. MILNER LIBRARY Main Fl, Sir Winston Churchill Sq (496-7030) • Open Mon-Fri 9am-9pm; Sat 9am-6pm; Sun 1-5pm • **THE SHOWGIRLS:** Fibre artworks by Dawna Day Harrish, Margo Fiddes, Cathy Tamm, and Sharon Willas Rubuliak; Aug. 30 • **Edmonton Room** • Open Mon-Fri • **LUCENT:** A survey of contemporary Canadian glass; curators: Tina Oldknow, Norman Faulkner, Carole Pilon; Works Festival exhibit held over until Aug. 24

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **Main Gallery:** **HO:** Toni Hafkenscheid's photographs resemble artificial scenes from model train sets or an idealized view blurring reality and fiction; until Aug. 25 • **Front Room:** **ACTS OF DEVOTION:** Art by Tammy Salzi; until Aug. 25

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave (433-5282) • Open Mon-Fri 9am-4pm • **THROUGH MY EYES:** Edmonton artist Josie Stepchuk's renditions of Alberta scenery, folklore, flora and architecture; until Aug. 30

JOHNSON GALLERY (NORTH) 11817-80 St (479-8424) Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Serigraphs by Norval Morrisseau and Jackson Beatty, prints by Toti, paintings by Cindy Revell, wall art by Raymond Chow • **(SOUTH)** 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Art by Shirley Thomas, Edythe Markstad Buchanan. Serigraphs of Edmonton buildings by George Webber, pottery by Jim Speers

LATITUDE 53 GALLERY 10248-106 St (423-5353) • Latitude Summer Rooftop Series: hosted by a range of local "celebrity" DJs and hosts; rooftop patio every Thu until Aug. 16 (5-9pm)

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **ALL DAY/EVERYDAY:** Displaying the everyday gestures of the human experience; until Oct. 14 • **FOUR OUTSIDE VIEWS:** Landscape paintings by Pam Wilman, Adeline Rockett, Sophia Podryhla - Shaw, Donna Mille; until Sept. 30

MCPAG 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • Sculptures by Roy Mills; until Aug. 29 • **The Dining Room Gallery:** Elsie Holt paintings; until Sept. 20

MUSÉE HÉRITAGE MUSEUM 5 St. Anne St., St. Albert (459-1528) • Open: Mon-Sat 10am-5pm, Sun 1-5pm • **SISTER EXHIBITS:** Two stories of the women's religious orders that helped shape Western Canada • Until Sept. 9

MUTTART CONSERVATORY 9626-96A St • **ELEMENTAL: WATER EARTH FIRE AIR:** Art by members of the Sculptors' Association of Alberta • Until Sept. 30

NINA MAGHERY CENTRE FOR THE ARTS 9704-111 Ave (474-7611) • Summer Art Cafes: local artists in solo and group exhibits to create a café experience in the Stollery Gallery • Through August.

PETER ROBERTSON GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • **TURF:** Artworks by emerging artists • Until Aug. 11

PICTURE THIS GALLERY 959 Ordze Rd, Sherwood Park (467-3038) • Soapstone sculptures by Vance Theoret, encapsulated watercolors by Thomas Love, acrylic paintings by Yuan Cheng Bi, landscapes by Peter Jacobs, seascapes by Maxwell Nimeck, acrylic painting by Kerri Burnett, small wildlife watercolors by Wes and Rachelle Siegrist • Until Aug. 31

PORTAL GALLERY 9414-91 St (702-7522) • Open Tue-Fri 2-8pm; Sat 12-7pm • Vivan Bennett Exhibition of new works; Aug. 11-Sept. 11; opening night reception Aug. 11 (6-10pm)

PHYLLIS PUBLIC ART GALLERY 1010 10th Street, St. Albert (460-4310) • Open Tue-Sat (10am-5pm), Thu (10am-8pm) • **ROOTS:** Sherri Chaba, Brenda Kim Christiansen, Erin Schwab: until Sept. 1

PROVINCIAL ARCHIVES 8555 Roper Rd (427-1750) • Open Mon-Sat 9am-4:30pm; Wed 4:30-9pm • **IMMORTAL NATURE'S AGELESS HARMONY: THE BOTANICAL LANTERN SLIDES OF WILLIAM COPELAND MCCALLA:** Hand-coloured glass lantern slides of flowers and plants by William Copeland, 1914-1938 • Until Sept. 1

ROYAL ALBERTA MUSEUM 12845-102 Ave (453-9100) • Open daily 9-5pm • **SMALL WONDER: THE MINISCULE MAGNIFIED:** View images of the micro world of mosses, insects, snail shells and seeds; until Sept. 3 • **STORIES FROM THE SOUTHERN COLLECTION: A 150-YEAR JOURNEY:** First Nations and Métis artifacts (1859-60); until Sept. 3 • **COOL AND COLLECTED:** See the unseen from the Museum's collections; until Sept. 3 • **GALEN ROWELL-A RETROSPECTIVE:** Landscape photographs; until Sept. 3

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • Phyllis Anderson's still lifes and landscapes, and David Mitchell's jade sculptures. Also featuring gelatin silver prints by Tom Willock and still-life paintings by Jacqueline Stehelin; until Aug. 21

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • **Main Gallery:** **RING AROUND THE ROSIE** Marilee Salvator: Print works that deal with autobiography, feminist ideals and abstraction; until Sept. 1 • **Studio Gallery:** **IN THE GATHERING LIGHT** Michelle LaVoie: *In the Gathering Light* is a series of images that use technology to talk about technology and how it acts as a filter for our perceptions; until Sept. 1

THE STRATHCONA COUNTY MUSEUM AND ARCHIVES 913 Ash St, Sherwood Park (467-8189) • Open Mon-Fri 10am-4pm; weekends by appointment/pre-booked tour • **SPORTS FROM THE PAST:** Featuring sports equipment, photographs and collectibles from the early 1900s to the late 1980s; until September; \$3

THE STUDIO GALLERY 11 Perron Strett, St. Albert (460-5993) • Open: Thu 12-8pm, Fri 10am-6pm, Sat 10am-5pm or by appointment • **THE WORLD**

AROUND ME: George Kubac's sketches; until Sept. 1

TELLS WORLD OF SCIENCE 11211-142 St (452-9100) • **LOST WORLDS:** Exhibition from dinosaurs to ancient civilizations • Until Sept. 3

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **ALBERTA WIDE 2007:** Sixth annual exhibition from Alberta Community Art Clubs Association members provincewide • Until Aug. 28

WEST END GALLERY 12308 Jasper Ave (489-4892) • Open: Tue-Sat 10am-5pm • **CANADIAN LANDSCAPES:** Scott Macleod, Guy Roy, Bev Rodin, Bill Webb, Robert Genn • Until Sept. 20

LITERARY

BLUE CHAIR CAFÉ 9624-76 Ave (469-8755) • Story Slam: An opportunity for writers to share their work, explore their talents and show off • third Wed each month • \$5 (donation)

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THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu (8:30pm), \$11; Fri (8:30pm), \$20; Sat (8pm), \$20; Sat (10:30pm), \$20 • Every Wed (8:30pm); Wacky Wednesday: \$5; Brian Work Aug 9-11; Jon Charles Aug. 16-18

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Open nightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and 10:30pm, Sun 8pm • Hit or Miss Mondays; Tue alternative comedy night; Wed local talent • Tommy Savitt: until Aug. 5 • Deborah Digiovanni: until Aug. 12 • Lou Eisen, Sean Thompson, and Mike Patterson: Aug. 15-19

CROWN AND ANCHOR PUB 15277 Castledowns Rd (472-7696) • Ha-Ha-Off comedy with host Kathleen McGee featuring Andrew Iwanyk • Every Thu (9pm) • No cover

NEW CITY LIKWID LOUNGE • Comedy Extravaganza: hosted by Kathleen MacGee; first Tue each month; no minors; 8:30pm (door), 9pm (show) • \$5

RIVERSIDE BAR AND GRILL 367 St. Albert Rd (460-1122) • Wednesday Night Live: Open stage every Wed for comedy, and music hosted by Barbara May and the Tumbling Dice (8-10pm) • No cover

YUK YUK'S KOMEDY KABARET Londonderry Mall (481-9857) • Open Wed-Thu 8pm, Fri-Sat 8pm and 10:30pm • Sun: Industry Night: \$10 • Wed Crash and Bum featuring Kerry Unger • Kerry Unger, Sean Lecomber and Paul Sveen: until Aug 11

THEATRE

COMEDY TONIGHT: SONGS TO MAKE YOU SMILE Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Compiled and written by Jim Brewer, with parodies of well known Broadway hits to original comedy songs, this show pokes gentle fun at all aspects of our lives • until Aug. 26

EDMONTON INTERNATIONAL FRINGE THEATRE FESTIVAL Various venues, Old Strathcona www.fringetheatretheadventures.ca (448-9000) • The continent's largest fringe festival will feature more than 130 unjuried and uncensored shows from around the world, an entertaining street scene, a plethora of food vendors, and craftwork by local artisans • Aug. 16-26

GREEDY, ROTTEN, SCOUNDRELS-THE LAST WILL AND TESTAMENT OF DECKLAND MACNAMUS Jubilations Dinner Theatre, 8882-170 St, WEM (484-2424) • Comedy by Scott and Yanin Cranwill. After years of indulging a cantankerous and eccentric old billionaire, the time has finally come to find out who sucked up enough to become the rightful heir to the family fortune • until Aug. 12

THOROUGHLY MODERN WILLY Francophone, 8627 91 St • The story of a young girl who comes to New York City in search of a new life for herself. This musical takes place right at the height of the Jazz Age, when women were entering the workforce and rewriting the rules of love and social behavior • Aug. 15-18, 8pm (Aug. 18, 2pm) • Tickets \$10 general, \$6 children 12 and under at TIX on the Square.

29 Jubilations Dinner Theatre, 8882-170 St, WEM (484-2424) • Special Agent Jack Bauer always gets his man, or in this case, woman in this comedy. Set on the new "Skytanic Luxury Air Cruiser" Jack must deliver his beautiful, dangerous prisoner, but first must survive each 29-minute flight with a few surprise passengers! • Aug. 17-Oct. 28

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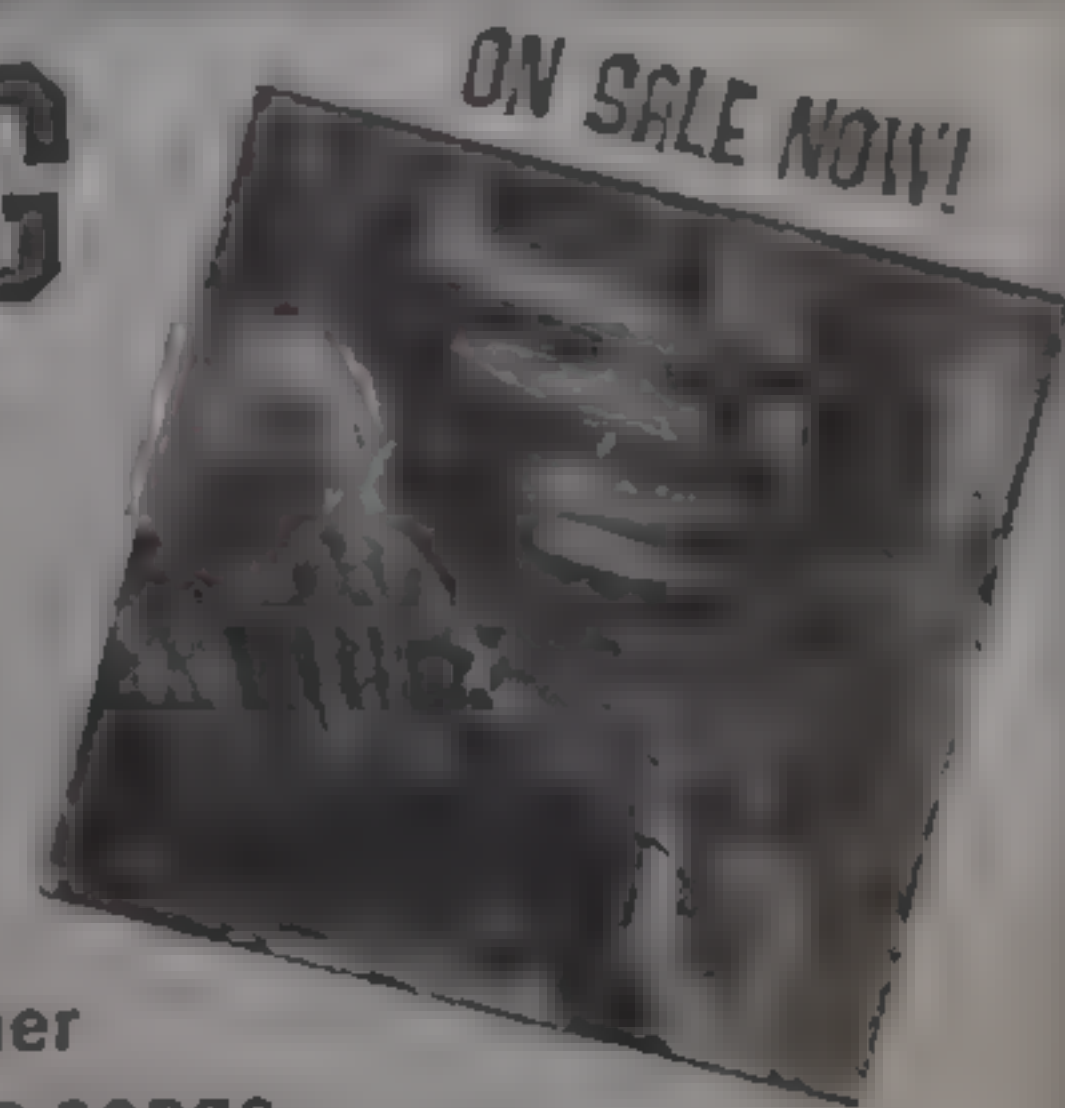
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4. Interpol – Our Love To Admire (capitol)
5. Tegan & Sara – The Con (maple)
6. St. Vincent – Mary Me (beggars)
7. Yeah Yeah Yeahs – Is Is (dress up)
8. Joan Armatrading – Into The Blues (429)
9. Spoon – GaGaGaGaGa (merge)
10. The White Stripes – Icky Thump (wamer)
11. Wilco – Sky Blue Sky (nonesuch)
12. Peter Case – Let Us Now Praise Sleepy John (yep roc)
13. Wumpscut – Body Census (metropolis)
14. Feist – The Reminder (arts & crafts)
15. Municipal Waste – The Art Of Parting (earache)
16. Common – Finding Forever (Geffen)
17. Emily Haines & The Soft Skeletons – What Is Free To A Good Home (last gang)
18. Nile – Ithyphallic (nuclear blast)
19. Ryan Adams – Easy Tiger (lost highway)
20. Mavis Staples – We'll Never Turn Back (anti)
21. The National – Boxer (4ad)
22. Carolyn Mark – Nothing Is Free (mint)
23. Ween – The Friends EP (chocodog)
24. Against Me! – New Wave (reprise)
25. Bjork – Volta (atlantic)
26. Rufus Wainwright – Release The Stars (geffen)
27. Amy Winehouse – Back To Black (universal)
28. Mark Olson – The Salvation Blues (universal)
29. Arcade Fire – Neon Bible (merge)
30. Lucinda Williams – West (lost highway)

PEGI YOUNG PEGI YOUNG

Better late than never, Pegi Young is the founder of the Bridge School and the wife of Neil Young. Her debut solo album is a warm, slow, blend of acoustic/electric guitars and other stringed instruments frame these songs perfectly; what's more, it sounds as if it were made in the '70s. It's loose, relaxed, and flows from beginning to end.



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A period romance in the Romantic Period

BECOMING JANE MAKES THE MOST OUT OF ITS TIME, IF NOT THE TITULAR AUTHOR JANE AUSTEN

BRIAN GIBSON / brian@vueweekly.com

Historical romances have an unfair advantage. Bygone eras had greater hurdles, with lovers divided by treacherous geography, kept apart by Montague-and-Capulet family feuds, damned by the religion of their birth, plagued and poked by diseases. So a film like *Becoming Jane*, if it steeps us in its English historical period like steaming tea in a Royal Worcester porcelain cup, can offer a stirring romance



THIS ROCKS

Director Julian Jarrold elegantly captures the look of love here. The opening is a deft series of long shots and close-ups, establishing the rustic seclusion of a modest family home in Hampshire and the fits and starts of one young enthusiastic writer working away inside. Jane Austen (Anne Hathaway) is a clergyman's daughter who soon finds herself falling for Tom Lefroy (James McAvoy), an Irishman studying law in London who's been sentenced to a short stay with his country relatives by his uncle, a judge (Ian Richardson). Hathaway and McAvoy, an excellent actor, sustain a strong chemistry with the same glances and subtle play of body language that brim with meaning in Austen's books.

But *Becoming Jane* is rarely *Becoming Austen*. After the opening sequence, we're only shown her writing after she meets gothic novelist Anne Radcliffe (who hints at the personal cost of being an "authoress" in early 1800s England) and then as she begins *Pride and Preju-*

dice. Her profound wit flashes in some duels with Lefroy and her eloquent defence of irony to Lefroy's stodgy uncle, but her literary development is muted. Lady Gresham (Maggie Smith), when told Austen is writing, asks, "Can anything be done about it?" Not enough here—Austen's fiercely independent writing voice is even muted in the epilogue, which puts her fresh work second to old love.

WRITERS KEVIN HOOD and Sarah Williams have taken Austen's mentions in two letters of the Lefroy she briefly flirted with, suggesting she filtered a tempest of heartbreak and passion through her imagination and poured it onto the pages of her first novel. But, like the Darcy-esque

AUSTEN | OPENING FRI, AUG 10
BECOMING JANE
DIRECTED BY JULIAN JARROLD
WRITTEN BY KEVIN HOOD, SARAH WILLIAMS
STARRING ANNE HATHAWAY, JAMES MCAVOY

Lefroy's introduction of Tom Jones or street-brawling to Jane, the film shows an Austen too often not just in thrall, but in debt to the male world.

Yet *Becoming Jane* never purports to be much more than romantic drama, and that's crafted finely. The wall between lovers, as in Austen's books, is money. Marriage was about inheriting property from the husband's family, and Jane's hard-up parents can't support their single daughters. One scene crackles with the hardship of poverty—Jane's mother (Julie Walters), furious at Jane's refusal of a suitor, snaps, "Affec-



tion is desirable; money is absolutely indispensable." Wavering camera shots reveal the rawness of private grief and heartbreak in stark contrast to the polite public displays of the Regency

Era (captured by elegant tracking shots). The performances throb with gentle humour, but also subtlety.

While *Becoming Jane* is too much of a prologue to the writing Austen, it

is an impeccably crafted imagining of a young woman seeking love at a time when women were, as Jane tells Cassandra, so often "better than their circumstances." ▼

Your Mommy can't decide which point she wants to make in animal doc

BRIAN GIBSON / brian@vueweekly.com

A title like *Your Mommy Kills Animals* suggests a film that's going to crash and bang us, head-first, into the controversies, violence and ethics of animal-rights activism. But Curtis Johnson's documentary can't commit to an overview of the movement by looking at three groups (Stop Huntingdon Animal Cruelty, the Animal Liberation Front and People for the Ethical Treatment of Animals) or stick with the trial of the "SHAC 7." So an intriguing but too short tour of animal-rights issues is interrupted by a flatly chronicled court case.

The grounds for the charges, conveniently related to terrorism post-9/11, are never laid out. Legal strategies aren't explained. Johnson interviews two of the defendants, Kevin Kjanaan and Josh Harper, often,

but only about their views, and because of that the doc teeters away

DOCUMENTARY | SUN, AUG 12 (9 PM); MON, AUG 13 (7 & 9 PM)
YOUR MOMMY KILLS ANIMALS
DIRECTED BY CURTIS JOHNSON
FEATURING SHAC, ALF, PETA
METRO CINEMA, \$10

from their case, tottering it towards SHAC's anti-animal testing campaign.

SHAC's target has been Huntingdon Life Sciences, and the activists' methods—confronting (often at home) and sometimes assaulting executives, storming buildings, vandalism—have knocked the company off the New York Stock Exchange and scared away some of its corporate support. SHAC has links with ALF, whose

members operate in underground cells, and PETA, the most commercial and mainstream of the three.

The strongest case made by *Your Mommy Kills Animals* (the title of a PETA-produced comic book) is that PETA is actually the most hypocritical, compromised and extreme of the groups. Its spin-masters want an absolutely non-animal-dependent world, but the organization euthanizes most of the animals they take in and, knowing Hollywood's favourite pet cause, conscripts cuteness-obsessed stars who are full of injections and treatments based on animal testing to shill for them. (Though the Barbi twins come off as thoughtful animal-righters who happen to be D-list celebrities.) The film also exposes the Humane Society of the United States as a near-empty vehicle for money-raising that

backed out of helping stranded animals in Katrina-hit New Orleans.

BUT THERE'S LITTLE nuance or middle-ground here. The main critic hails from the corporation-defending Center for Consumer Freedom. Almost everyone has a vested interest in one of the three groups. The few others who make good points are given little time. SHAC's actions against Huntingdon often just allow the company to move its business to countries where it can't be touched; what about the people whose livelihood depends on fur-farming or seal-hunting? (Kjanaan's notion that they won't stop out of "laziness" is demeaning and demands a response.)

The film never really considers animal welfare (treating animals as humanely as possible). When does a "rights movement" for creatures with

no notion of "rights" become condescending and self-righteous? Why is it so white and West Coast? Do SHAC's and ALF's campaigns against animal abuse not work as well as they could because they seem like human abuse? Are they terrorizing and intimidating people who sanction the terrorizing and abuse of animals? What about other consumer-targeting strategies (culture-jamming, boycotts, websites)? Why aren't laws concerning the killing of homeless animals being changed in the US?

Your Mommy Kills Animals abandons these questions because it can't decide on which lens—the SHAC 7 trial or the group studies—through which to investigate the crucial ethics and politics of a subject that should demand we all reconsider what it means to be human, and humane. ▼



SEPTEMBER ART GALLERIES

AGA—Art Gallery of Alberta Enterprise Square, 100-10230 Jasper Avenue, old Hudson Bay Store, 422.6223 • **Alberta Biennial of Contemporary Art 2007: Utopia and Disaster:** Featuring works by 22 Albertan artists. Curated by Catherine Crowston and Sylvie Gilbert; until September 9, 2007 • **Fun House:** Group exhibition exploring the ideas of constructed illusion, trompe l'oeil, false reality and faux finish. Curated by Catherine Crowston; September 22, 2007-January 6, 2008 • **Actualizing Ed Ruscha:** In 1977 Ed Ruscha made a drawing that consisted solely of the text: "Will 100 Artists Draw A 1950 Ford From Memory." Curated by Anthony Easton; Easton asked 100 artists to fulfill this task; September 22, 2007-January 6, 2008 • **Kurt Schwitters: Collage Eye:** Works by Schwitters and his contemporaries. Organized and circulated by the National Gallery of Canada; September 8-November 4, 2007 • **Sex, Death and Banality:** Pop art from the University of Lethbridge Art Collection. Curated by Marcus Miller; September 8-November 25, 2007 • **All Day Saturdays:** programming for all ages; activities range from artists' talks, special lectures and tours to workshops and family art activities; September 22, 1-4 pm

Agnes Bugera Gallery 12310 Jasper Avenue, 482.2854 • Open; Tue-Sat 10 am-5 pm; closed Sundays, Mondays and public holidays • Jamie Evrard solo show; September 8-20, 2007; opening reception: September 8, 2-4 pm • Ernestine Tahedi solo show; September 29-October 11, 2007; opening reception: September 29, 2-4 pm artist in attendance

Alberta Craft Council 10186-106 Street, 488.6611, 1.800.D0 CRAFT (toll free in Alberta) • **Lower Gallery: Making Alberta Home:** An exhibition exploring contemporary home furnishings and accessories; until October 6, 2007 • **Discovery Gallery: To China with Love:** new sculptural ceramic work by Diane Sullivan (Calgary); until September 8, 2007 • **Heavenly Plank:** handcrafted wood furniture created by George Heagle (Edmonton); September 15-October 27, 2007

Art Beat 26 St Anne Street, St Albert, 459.3679 • Glassworks by Jeff Holmwood • September artwalk: Thursday, September 6, 2007, 6-9 pm

Axis Café 10349 Jasper Avenue, 990.0031 • Open: Mon-Thu 7 am-6:30 pm; Fri 7-12; Sat 9 am-6:30 pm • Axis will feature a different artist every three months • Large acrylic paintings by Rodrigo Lopez • Until September 30, 2007

Brimwood Ziola Kennedy Architecture 10434-122 Street, 488.9700 • Open Mon-Fri 8am-5pm • Photographs by Mark Morris • Until September 7, 2007

Concordia Library Gallery 7128 Ada Boulevard,

479-9338 • Open Mon-Fri 8am-5pm • Black-and-white photographs of Alberta by Leon Strembitsky • Until September 7, 2007

Douglas Udell Gallery 10332-124 Street, 488.4445 • **Fall Show:** Artworks by gallery artists, and new acquisitions. Featuring works by Pablo Picasso from the Marina Picasso collection • September 29-October 13, 2007

FAB Gallery Room 1-1 Fine Arts Building, 112 Street and 89 Avenue, U of A, 492.2081 • Tue-Fri 10 am-5 pm; Sat 2-5 pm; closed Sunday, Monday and statutory holidays • Osamu Matsuda (visiting artist)/Monika Niwelinska: Master of Fine Arts in Printmaking • August 28-September 22, 2007 • Opening reception: August 30, 7-10 pm

Fringe Gallery 10516 Whyte Avenue, basement of the Paint Spot, 432.0240 • Artworks by Amy Loewan • Through September

Front Gallery 12312 Jasper Avenue, 488.2952 • New artworks, interior and exterior landscapes by Deborah Worsfold • September 18-October 6, 2007 • Opening reception: Saturday, September 22

Gallery at Milner Stanley A. Milner Library Main Fl, Sir Winston Churchill Square, 496.7030 • Open Mon-Fri 9 am-9 pm; Sat 9 am-6 pm; Sun 1-5 pm • **Altered Books Exhibit—Long Overdue:** By Maine College of Art and Portland Public Library • September 1-30, 2007

Gallery on Main 2nd level, 4910-50 Ave, Lacombe, 403.782.3402 • **Alberta Highway 53—the Artist's Journey:** A series of paintings by six central Alberta artists showing their different perspectives of Highway 53 • September 14-30, 2007 • Opening reception: Thursday, September 14, 7-10 pm

Harcourt House Arts Centre 3rd Floor, 10215-112 Street, 426.4180 • **The Offering:** Artworks by Adrian Cooke • **Temporary Geography:** Artworks by Shannon Collis • August 31-September 29, 2007

Latitude 53 Gallery 10248-106 Street, 2nd floor, 423.5353 • **Cortex** Part of the Poetry Festival, this multidisciplinary event will feature an art and poetry display • September 18-22, 2007 • Opening reception: September 18

Loft Gallery 590 Broadmoor Blvd, Sherwood Park, 449.4443 • Open Thu 5-9 pm; Sat 10 am-5 pm • Shows featuring artworks by the Artists of the Art Society of Strathcona County; shows change every eight weeks

McMullen Gallery Friends of the University Hospitals, U of A Hospital, 8440-112 Street, 407.7152 • Open: Mon-Fri 10 am-8 pm; Sat-Sun: noon-6 pm; evening and weekend hours subject to volunteer availability • **All Day/Everyday:** Artworks that show the engaging dialogue on the gestures of everyday life that make up the human experience • Until October 14, 2007

MCPAG (Multicultural Centre Public Art Gallery) 5411-51 St, Stony Plain, 963.2777 • Paintings by Linda Fisher, ceramics by Tarra Wedman; August 31-September 27, 2007; opening reception: Sunday, September 9 • **Moments in Time—A Botanic**

Profile: Paintings by Elaine Finell; September 29-November 1, 2007; opening reception: Sunday, September 30 • **Dining Room Gallery:** Artworks by Elfie Holt; until September 20, 2007 • Artworks by Mary Paranch; September 20-November 8, 2007

Mattart Conservatory 9626-96A Street • **Elemental: Water Earth Fire Air:** an exhibit of work by the Sculptors' Association of Alberta • Until September 30, 2007

The North of Nowhere Expo Various downtown locations, 434.9236 • Multidisciplinary festival of independent media and underground art celebrating under-represented art and artists. The festival features live performances, a social justice fair, visual arts installations and independent film screenings • September 16-30, 2007

Profiles Public Art Gallery 19 Perron Street, St Albert, 460.4310 • **Prairie Spirit:** Artworks by Ken Delgamo, Jarom Scott, and George Toscak • September 6-29, 2007 • Opening reception: September 6, 6-9 pm, in conjunction with St Albert's Downtown Art Walk • **Arventures:** Third Saturday each month, 1-4 pm, for children 6-12; \$5/child

St. Albert ArtWalk Wares, 459.1697; Modern Eyes Gallery, 459.9102; Profiles, 460.4310; Art Beat Gallery, 459.3679; Gempport, 458.7499; Studio Gallery, 460.5993; Bookstore on Perron, 406.4674; Cargo and James, 459.6298; St Thomas Coffee House, 907.1454; Concept Jewelry, 458.4660 • Opening reception: Thursday, September 6, 6-9 pm

Scott Gallery 10411-124 Street, 488.3619 • Paintings by Jim Visser; September 8-25, 2007 • Paintings by Gerald Faulder; September 29-October 16, 2007

SNAP Gallery 10309-97 Street, 423.1492 • Open Tue-Sat 12-5 pm • **Main Gallery:** *Searching for Balance:* Leszek Wyczolkowski's printworks that reflect the artists search for a balance between intellect/geometry on one hand, and organic/instinctive on the other; September 6-October 13, 2007; opening reception: Friday, September 14, 7 pm • **Studio Gallery:** SNAP students' exhibition; September 6-October 13, 2007; opening reception: Friday, September 14, 7 pm • **Love Those Clothes You Wear:** Fundraiser and silent auction; artists are invited to submit a unique or small edition of wearable art; deadline for submissions is Tuesday, September 4, 2007; the fundraiser: October 13, 2007, 7 pm

Visual Arts Alberta Association 3rd Fl, 10215-112 Street, 421.1731/1.866.421.1731 • HWSDA—Weaving and Fibre Exhibition • August 30-September 29, 2007 • Opening reception: August 30, 7-9:30 pm

The West End Gallery 12308 Jasper Avenue, 488.4892 • Open: Tue-Sat 10 am-5 pm • **Canadian Landscapes:** Featuring artists Scott Macleod (Nova Scotia), Guy Roy (Quebec), Bev Rodin (Ontario), Bill Webb (Alberta), and Robert Genn (BC); as well as glass works by Robert Held; until September 20, 2007 • New floral works by Robert Savignac; September 22-October 5, 2007; opening reception, artist in attendance: September 22, 1-4 pm

COMEDY

The Comedy Factory 3414 Gateway Boulevard, 469.4999 • Non-profanity comedy every Thursday-Saturday • Featuring Gabriel Rutledge from Seattle • September 20-22, 2007

The Comic Strip 1646 Bourbon St, WEM, 483.5999 • Jimmy Dore; August 29-September 2 • Billy Gardell; September 6-9, 2007

Winspear Centre 9720-102 Avenue, 429.1992 • **Adventures in Canadian Television:** an evening with Rick Mercer with a performance by the Wajio Drummers • Sunday, September 9, 2007, 7 pm • Tickets: \$55 and \$65 • Tickets available at Winspear box office

Yuk Yuks 1105, 6606-137 Ave, Londonderry Mall, 481.9857 • Showtimes Wed-Thu, 8pm; Fri-Sat 8 pm, 10:30 pm • Wednesdays Crash & Burn • Lori Ferguson-Ford; September 5-8 • Mike Wilmot; September 12-15 • DJ Hazard; September 19-22 • Patrick Maliha, September 26-29 • Tickets at Box Office

DANCE

Alberta Ballet Jubilee Auditorium, 11455-87 Avenue, 428.6839 ext 1 • **Giselle** • September 18-19, 2007 • Tickets available at TicketMaster, 451.8000

Damnitdance Theatre Catalyst Theatre, 8529 Gateway Blvd • **Scythe** by Amber Borotsik in collaboration with Jesse Gervais, Kerem Cetinel, Jason Carnew, Andrew Gummer, Aaron Macri, Linda Turnbull and Cory VanderJagt • September 20-30, 2007 • Tickets: \$16 (adult)/\$12 (student/senior) • Tickets available at TIX on the Square, 420.1757

Mile Zero Dance Avenue Skate Park, 9030-118 Avenue, 424.1573 • **Launch: The Occupants,** MZO

Season launch and fundraiser • Saturday, September 22, 2007, 8 pm • Tickets: \$15 (advance)/\$18 (door)

Rega-Mala Music Society Festival Place, 100 Festival Way, Sherwood Park • Meenakshi Srinivasan, Bharatnatyam Dance • September 9, 2007, 8 pm

FILM

Edmonton International Film Festival 2007 Various locations throughout Edmonton, 423.0844, www.edmontonfilmfest.com • Featuring movies, a series of insider talks with guest filmmakers; *24/One* a 24-hour filmmaking challenge; *Lunchbox Shorts:* at Edmonton City Centre, a series of short films during the noon-hour, including lunch • September 28-October 6, 2007

FAVA Zeidler Hall, Citadel Theatre, 9722-102 Street, 429.1671 • HD Camera workshop with Aaron Munson; September 4, 2007, 7pm • Annual DOC SHOP class begins; September 5, 2007, 7 pm • Masterclass with animator Dennis Jackson; September 15, 2007, 3pm • Final Cut Studio workshop with Wes Borg; September 18, 7pm • Annual Basics of 16mm Filmmaking class begins; September 22, 2007, noon

LITERARY

Cortex Poetry Festival Latitude 53 Gallery, 10248-106 Street, 2nd floor, 423.5353, www.thecortex.ca • A multidisciplinary event featuring an art and poetry display • September 18-22, 2007 • Opening: September 18

Poetry Festival www.edmontonpoetryfestival.com; Gallery at Milner, Stanley A. Milner Library Main Fl, Sir Winston Churchill Sq and other locations, 496.7030 • Public poetry writing, readings and performances including *Honour Songs:* a celebration of Aboriginal women, past and present; *Poets Across Borders:* poetry in English and other languages; *Street from the Heart:* video by young people at risk with poet Catherine Owen • September 17-23, 2007

Robert McKee Story Seminar NAIT Shaw Theatre on campus, 471.6248, 1.800.661.4077 • September 14-16, 2007, 9 am-8:30 pm • Tickets: \$500 (early bird rates)/\$600 (writer's special)/\$575 (regular rates)/\$675 (writer's special)

TALES. Festival—So Where Ya From Eh? Fort Edmonton Park, 987.2503 • Morning storytelling workshops open to all • Afternoon performances on several stages throughout the park • Sunday-Monday, September 2-3, 2007 • Sunday evening concert at Egge's Barn, September 2, 8 pm • Tickets afternoon storytelling included with admission to the park; concert tickets: \$10 (advance at TIX on the Square)/\$12 (door) • Information and registration phone 987.2503, e-mail holly.gilmour@canadasurfs.ca

TALES. Monthly Storytelling Circle City Arts Centre, 10943-84 Avenue, 437.9555 • Everyone welcome, tell stories or come to listen • Second Friday each month, September 2007-June 2008, 8 pm • \$3 admission, first time free

Word! Symposium: talk, poetry and performance www.edmontonculturalcapital.com • Poetry Connections symposium featuring Roald Hoffmann, chemist, poet and playwright, who will speak and present the North American Premier performance of his play *Should've* on September 21 • September 21-22, 2007

MUSIC (CLASSICAL)

Edmonton Chamber Music Society Convocation Hall, University of Alberta campus, 433.4532 • Takács Quartet (string quartet) performs three works by Haydn, Brahms, and Dvorak • Saturday, September 29, 2007, 8 pm • Tickets: \$30 (adult)/\$20 (senior)/\$5 (student) • Tickets available at TIX on the Square 420.1757; The Gramophone, 8724-109 Street, door

Edmonton Symphony Orchestra 429.1992 • **Symphony Under the Sky** August 31-September 3, 2007 • **Symphony Under the Sky—Day 1: Classical Treasures.** Robert Bernhardt (conductor), Martin Riseley (violin); Friday, August 31, 7 pm • **Symphony Under the Sky—Day 2. Musical Delights:** Robert Bernhardt (conductor), soloists from the ESO, Saturday, September 1, 2 pm • **Three Worms and an Orchestra:** The Arrogant Worms, guests, Robert Bernhardt (conductor); Saturday, September 1, 7 pm • **Symphony under the Sky—Day 3: Les Bûcherons.** *Stories of Canada:* solo concert, and does not include the ESO; Sunday, September 2, 3 pm • **Hooray for Hollywood:** Robert Bernhardt (conductor); Sunday, September 2, 7 pm • **Symphony Under the Sky—Day 4: Autumn Colours and Cannonades.** Robert Bernhardt (conductor), Scott Meek (piano); Monday, September 3, 2 pm • Tickets available at the Winspear box office

Edmonton Symphony Orchestra Winspear Centre 9720-102 Avenue, 429.1992 • **Yo-Yo Ma** Gala (cellist), William Eddins (conductor); September 13, 2007, 6:30 pm; Sold-out • **Classic Landmarks Masters.** *Franck, Debussy and Stravinsky:* William Eddins (conductor and piano); Saturday, September 22, 2007, 8 pm (symphony prelude: 7:15 pm with Upper Circle (Third Level) Lobby) • **Sunday Showcase:** Franck, Debussy and Stravinsky; William Eddins (conductor and piano); Sunday, September 23, 2007, 2 pm • **Midweek Classics:** *Beethoven, Handel and Haydn.* William Eddins (conductor), Alvin Lowrey (trumpet) Nora Bumanis (harp); Wednesday, September 26, 2007, 7:30 pm • **Robins Pops: First Night of the Pops—A 75th Birthday Tribute to John Williams** Bruce Hangan (conductor), The 501st Badlands Garrison; September 28-29, 2007, 8 pm • Tickets available at the Winspear box office

Pro Coro Canada Winspear Centre, 9720-102 Avenue, 428.1414; Toll-free 1-800.563.5081 • Haydn; *Creation Mass:* (part of Classic Pro Coro series); Richard Sparks (conductor) • Sunday, September 30, 2007, 2 pm • Tickets available at the Winspear box office

University of Alberta Department of Music—Music at Convocation Hall Convocation Hall, Arts Building, University of Alberta • **Music at Convocation Hall I—Works by Medtner and Rachmaninoff:** Eric Buchmann (violin), Virginie Gagne (violin), Charles Pilon (viola), Sheila Laughton (cello), Michael Massey (piano); Friday, September 7, 2007, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **Music at Convocation Hall II—Into the Drawing Room: Music for Salon Orchestra** Aaron Au (violin), Charles Pilon (viola), John Mahon (clannet), Russell Whitehead (cornet), Kathryn Macintosh (trombone), Scott Whetham (tuba), Jeremy Spurgeon (piano), Trevor Brandenburg (percussion). Sunday, September 16, 2007, 3 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **Music at Convocation Hall II—Works by Enesco and Ravel:** Martin Riseley (violin), Janet Scott Hoyt (piano); Friday, September 21, 2007, 8 pm; tickets \$20 (adult)/\$15 (senior)/\$10 (student); tickets available at TIX on the Square, 420.1757 • Please contact the University of Alberta Department of Music to confirm concert information, 492.0601

University of Alberta Department of Music Convocation Hall, Arts Building, University of Alberta • **Faculty Recital:** Works by Edvard Greg. Kathleen Corcoran (soprano), Tanya Prochazka (cello), Miltor Schlosser (piano); Saturday, September 15, 2007, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **Indian Music Ensemble:** Sharmila Mathur (director); Saturday, September 22, 2007, 8 pm; tickets \$20 (adult)/\$15 (senior)/\$10 (student) • **University of Alberta Symphony Orchestra:** Works by Tchaikovsky and Stravinsky; Tanya Prochazka (conductor); Sunday, September 30, 2007, 8 pm; tickets \$15 (adult)/\$10 (student/senior) • Tickets available at TIX on the Square, 420.1757; please contact the University of Alberta Department of Music to confirm concert information, 492.0601

University of Alberta Department of Music—Alumni Reunion Concert • Sunday September 30, 2007, 3 pm • Tickets \$20 (adult)/\$15 (senior)/\$10 (student) • Tickets available at TIX on the Square, 420.1757; please contact the University of Alberta Department of Music to confirm concert information, 492.0601

MUSIC

Accordion Extravaganza 2007 www.gef.ca/accordion/ • September 28-30, 2007 • St Basil's Cultural Centre, 10819-71 Avenue; Friday opening night concert at St Basil's Cultural Centre; Friday, September 22; tickets: \$15; tickets available at TIX on the Square • **South East Edmonton Seniors Centre (SEESA),** 9350-82 Street • **Saturday Night Dance** with The Cimarrons at the South East Edmonton Seniors Centre 9350-82 Street; Saturday, September 23; tickets: \$15 (includes light lunch) • **Saturday and Sunday daytime events** at the South East Edmonton Seniors Centre, September 29-30, 9 am (start); tickets: \$6/12 and under are free; tickets available at the door

Al Simmons Winspear Centre, 9720-102 Avenue, 429.1992 • Winspear Centre tenth anniversary weekend • Saturday, September 15, 2007, 2 pm • Tickets: \$21 (adult)/\$15 (student/senior) • Tickets available at Winspear box office

Blue Man Group Rexall Place, 7424-118 Avenue, Northlands Park • How to be a Megastar Tour 2.0 • Sunday, September 23, 2007, 7:30 pm • Tickets \$58.75-\$80 • Tickets available at TicketMaster, 451.8000

Brian Gregg and Patsy Amico The Whistlers Inn, Jasper • blues/roots and original music • September 27-28, 2007, 10-11 pm

Brian Gregg, Patsy Amico and Moses Gregg—Artists on Rails Via Rail • blues/roots and

ENTERTAINMENT WEEKLY

THE SEASON

CONTINUED FROM PREVIOUS PAGE

original music from Edmonton to Jasper: September 27, 2007 • blues/roots and original music from Jasper to Edmonton: September 29, 2007

Charlie Major Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992 6400 • Country music with guest Samantha King • Tuesday, September 25, 2007, 8 pm • Tickets: \$26.50 (adult)/\$24 (senior/student) • Tickets available at TicketMaster, 451.8000

Country Joe McDonald Band Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • Tribute to Woody Guthrie • Saturday, September 15, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Highwater Jug Band—Northern Lights Folk Club Queen Alexandra Community Hall, 10425 University Avenue • Saturday, September 15, 2007 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhre's Music, 477.1586

Hopscootch Winspear Centre, 9720-102 Avenue, 429.1992 • Winspear Centre's 10th anniversary weekend: A festival of fine whiskey and beers and musical entertainment, no minors • Friday, September 14, 2007, 7:30 pm • Tickets: \$6 • Tickets available at the Winspear box office

Ian Tyson Winspear Centre, 9720-102 Avenue, 429.1992 • Winspear Centre 10th anniversary weekend • Sunday, September 16, 2007, 8 pm • Tickets: \$45 (adult)/\$38 (student/senior) • Tickets available at Winspear box office

Jay and The Americans Century Casino • Sunday, September 16, 2007

Jethro Tull Jubilee Auditorium, 11455-87 Avenue, 427.2760 • Tuesday, September 25, 2007, 7:30 pm • Tickets: \$45.50-\$79.50 • Tickets available at TicketMaster, 451.8000

John Mann—Northern Lights Folk Club Queen Alexandra Community Hall, 10425 University Avenue • Saturday, September 29, 2007 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhre's Music, 477.1586 • Season ticket information available at 288.8111

Kelly Joe Phelps—Northern Lights Folk Club Queen Alexandra Community Hall, 10425 University Avenue • Tuesday, September 25, 2007 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhre's Music, 477.1586 • Season ticket information available at 288.8111

Ladysmith Black Mambazo Winspear Centre, 9720-102 Avenue, 429.1992 • Winspear Centre 10th anniversary weekend • Saturday, September 15, 8 pm, 2007 • Tickets: \$55 (adult)/\$47 (student/senior) • Tickets available at Winspear box office

Lúnesa Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Celtic music • September 21, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Marvis Staples Winspear Centre, 9720-102 Avenue, 429.1992 • Winspear Centre tenth anniversary weekend • Sunday, September 16, 2007, 3 pm • Tickets: \$45 (adult)/\$38 (student/senior) • Tickets available at Winspear box office

Meyer and Marshall Winspear Centre, 9720-102 Avenue, 429.1992 • Winspear Centre 10th anniversary weekend. Egard Meyer and Mike Marshall • Monday, September 17, 2007, 8 pm • Tickets: \$45 (adult)/\$38 (student/senior) • Tickets available at Winspear box office

Paul Anka Jubilee Auditorium, 11455-87 Avenue, 427.2760 • Classic Songs My Way: 50th Anniversary Tour • Friday, September 28, 2007, 8 pm • Tickets: \$75 • Tickets available at TicketMaster, 451.8000

Petula Clark Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Sunday, September 9, 2007, 7:30 pm; • Monday, September 10, 2007, 5:30 pm (dinner); 7:30 pm (music) • Tickets: \$44-\$55 Sold Out

Ray Bonneville Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Blues • Friday, September 28, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Rule of Nines Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • Sunday, September 30, 2007, 2 pm

Shane Yellowbird Shaw Conference Centre • Thursday, September 20, 2007

Steve Forbert—Full Moon Folk Club St Basil's Cultural Centre, 10819-71 Avenue, 438.6410 • Jim Hepler • Friday, September 21, 2007 • Tickets: \$17 (advance)/\$20 (door) • Tickets available at Southside Sound and TIX on the Square

Wild Rose Old Time Fiddlers Society Pleasantview Community Hall, 10860-57 Avenue, 433.2815 • Old time fiddle music jam and dance every Monday

The Wilkinsons Arden Theatre, St Albert • September 13, 2007 • Tickets available at TicketMaster 451.8000, Arden box office

The Wilkinsons Keyano College, Fort McMurray • September 14-15, 2007

THEATRE

A Beautiful View Roxy Theatre, 10708-124 Street, 453.2440 • Theatre Network • By Daniel MacIvor, directed by Bradley Moss, starring Caroline Livingstone and Davina Stewart, sound designer Dave Clarke. A play exploring the 20-year relationship between two women, how they came together and split up, met again and split up once more, and finally realized that it's impossible to let go of something when it's holding on to you • Previews: September 18-19; September 20-October 7, 2007

The Busy World is Hushed Third Space, 11516-103 St, 471.1586, 420.1757 • Northern Light Theatre • By Keith Bunin • Where family, faith and philosophy meet • September 14-30, 2007 • Tickets: \$10 (preview night)/\$25 (opening night)/\$25 (adult)/\$18 (student/senior) • Tickets available at TIX on the Square; Wed: Pay-What-You-Can (door)

MacEwan's Theatre Lab Season 1st Fl Centre for the Arts and Communications, 10045-155 Street, 497.4393 • To be announced in September 2007. Each Theatre Lab is comprised of a double billing • October 24-28, 2007 and March 12-16, 2008 • Single tickets: \$7 (advance students/seniors) • Tickets available at TIX on the Square

The Maids Timms Centre for the Arts, Main Stage, 86 Avenue, 112 Street, 492.2495 • Studio Theatre • By Jean Genet, directed by MFA directing candidate Ian Leung. Social identities are parodied and revealed to involve the complex layering of masks and play-acting as housemaids Solange and Claire indulge in elaborate, ritualistic dramas of dominance and subjugation. Each of the maids take turns at playing Madame when their Mistress is away from the lush, lavish house • September 20-29, 2007, 7:30 pm; matinee Thursday, September 27, 12:30 pm; no show on Sunday, September 23

Nashville Outlaws Mayfield Dinner Theatre, 16615-109 Avenue, 483.4051 • Written and compiled by Will Marks featuring the great music and offbeat lives of Willie Nelson, Waylon Jennings and Johnny Cash • August 31-November 4, 2007 • Buffet and show: \$49-\$79

Noises Off Citadel Shctor Theatre, 9828-101A Avenue, 425.1820 • By Michael Frayn, directed by Bob Baker, and starring John Kirkpatrick, Julien Arnold, and Tom Wood. A funny troupe of well-meaning actors and their stressed-to-the-max director—bumble their way from the chaotic dress rehearsal through to the disastrous closing night of their low-budget production of "Nothing On" • September 22-October 14, 2007 • Tickets available at the Citadel Theatre box office

Sexy Laundry Varscona Theatre, 10329-83 Avenue, 433.5564 • Shadow Theatre • By Michele Riml, directed by John Hudson and starring Coralie Cairns and Glenn Nelson. A hilarious and touching look at middle age and marriage • September 20-30, 2007 • Tickets: \$25/\$15 (for Shadow Theatre's 2007-2008 subscribers)

Shaolin Warriors—the Kungfu Masters of China Jubilee Auditorium, 11455-87 Avenue, 427.2760 • A choreographed theatrical production performed by the Buddhist monks of the Chinese Shaolin Temple • Wednesday, September 26, 2007 • Tickets: \$60/\$55/\$40 • Tickets available at TicketMaster, 451.8000

Die—Nasty Soap-a-thon Varscona Theatre, 10329-83 Avenue, 433.3399 • September 14-16, 2007

29 Jubilations Dinner Theatre, 8882-170 Street, 484.2424 • Special Agent Jack Bauer of the CCU (Counter Crime Unit) always gets his man, or in this case, woman. After relentlessly pursuing the most dangerous assassin in Canadian history, Jack finally has her in custody. Comedy, set to the hits of the '80s • August 17-October 28, 2007

Water...on the Rocks! Sawridge Inn and Conference Centre, Jasper • Presented by the Mountain WIT troupe; a blend of theatre and interpretation about the journey of water through the Canadian Rocky Mountain Parks and the World Heritage Site • Until September 12, 2007 (Mondays, Tuesdays and Wednesdays), 8:30 pm • Tickets: \$12 (adult)/\$8 (children 12 and under/seniors, and guests of the Sawridge Inn) • Contact the Sawridge Inn for reservations: 780.852.6590

Will the Real Alberta Please Stand Up?—Artist on Rails Via Edmonton to Jasper • Writer, performer, instructor and filmmaker Geo Takach's performance might feature parts from his new film and book *Will the Real Alberta Please Stand Up?*, or comedy, and music • On Via Edmonton to Jasper: September 13, 2007

OCTOBER ART GALLERIES

AGA—Art Gallery of Alberta Enterprise Square, 100-10230 Jasper Avenue, old Hudson Bay store, 422.6223 • *Fun House*: Group exhibition curated by Catherine Crowston; until January 6, 2008 • *Actualizing Ed Ruscha*: Organized and circulated by the National Gallery of Canada; until November 4, 2007 • *Kurt Schwitters: Collage Eye*: until November 4, 2007 • *Sex, Death and Banality*: Pop Art from the University of Lethbridge Art Collection; until November 25, 2007 • All Day Saturdays: October 20, 2007, 1-4 pm

Agnes Bugera Gallery 12310 Jasper Avenue, 482.2854 • Open Tue-Sat 10 am-5 pm; closed Sundays, Mondays and public holidays • Ernestine Tahedi solo show; until October 11, 2007 • Luc Bernard and Shawn Serfas; October 27-November 8, 2007; Opening reception: October 27, 2-4 pm; artists in attendance

A. J. Ottewill Art Centre 590 Broadmoor Blvd, Sherwood Park, 449.4443 • *Fall Show and Sale*: The Art Society of Strathcona County holds its annual Fall Art Show and Sale • October 19-21, 2007 • Opening reception: Friday, artists in attendance

Alberta Craft Council 10186-106 Street, 488.6611, 1 800 DO CRAFT (toll free in Alberta) • **Lower Gallery:** *Making Alberta Home*: an exhibition exploring contemporary home furnishings and accessories; until October 6, 2007 • *Dimensions 2007*: An annual juried exhibition by the Saskatchewan Craft Council featuring 36 pieces in various mediums; jewellery through to furniture; October 13-December 1, 2007 • **Discovery Gallery:** *Heavenly Plank*: handcrafted wood furniture created by George Heagle (Edmonton); until October 27, 2007 • *From Beast to Beauty*: Contemporary felted objects made with a Canadian perspective; October 13-December 1, 2007 • *3rd Annual Alberta Craft Awards* at Art Central in Calgary; October 4, 2007

Douglas Udell Gallery 10332-124 Street, 488.4445 • *Fall Show*: Artworks by gallery artists, and new acquisitions. Featuring works by Pablo Picasso from the Marina Picasso collection; until October 13, 2007 • *Dominique Gaucher*: New artworks by Montreal painter Gaucher; October 20-November 3, 2007

Fringe Gallery 10516 Whyte Avenue, basement of the Paint Spot, 432.0240 • Artworks by Nicole Galellis • Through October 2007

Front Gallery 12312 Jasper Avenue, 488.2952 • New artworks, interior and exterior landscapes by Deborah Worsfold; until October 6, 2007 • *Without Illusion*: Paintings by Greig Rasmussen; October 9-20, 2007; opening reception: Saturday, October 13 • New figurative paintings by Anna Coghlan; October 23-November 3, 2007; opening reception: October 27

Gallery A University of Alberta Museums, Museums and Collections Services, Main Floor, TELUS Centre for Professional Development, U of A Campus, 492.5834 • *Dressed to Rule: 18th Century Court Attire in the MacTaggart Art Collection*: This is the inaugural exhibition for both the new Gallery A and the MacTaggart Art Collection. A selection of court attire from the Qing Dynasty (1644-911), curated by John Vollmer • October 23-December 16, 2007

Gallery at Milner Stanley A. Milner Library Main Fl, Sir Winston Churchill Square, 496.7030 • Open Mon-Fri 9 am-9 pm; Sat 9 am-6 pm; Sun 1-5 pm • Edmonton Art Club: Members artworks; October 1-30, 2007 • Edmonton Weaver's Guild Exhibit: October 1-30, 2007 • *Origami Festival—Friends of Folding*: October 13-14, 2007

Gallery Walk 124 Street Area Galleries, www.gallery-walk.com • Featuring shows at participating galleries: Agnes Bugera Gallery, Bearclaw Gallery, Douglas Udell Gallery, Electrum Design Studio, Scott Gallery, TU Gallery, West End Gallery • Saturday, October 20, 10 am-5 pm; Sunday, October 21, noon-4 pm, 2007

Harcourt House Arts Centre 3rd Floor, 10215-112 Street, 426.4180 • Beth Pederson (2006-2007 artist in residence)—Annex • Kim Huynh; TBA • October 4-November 3, 2007

McMullen Gallery Friends of the University Hospitals, U of A Hospital, 8440-112 Street, 407.7152 • Open: Mon-Fri 10 am-8 pm; Sat-Sun: noon-6 pm; evening and weekend hours subject to volunteer availability • *All Day/Everyday*: A display of the gestures of everyday life that make up the human experience; until October 14, 2007 • *Rosenburg Quilts*: Some of the quilts from the Rosenberg collection presented by the Department of Human Ecology, University of Alberta; October 20-December 9, 2007

MCFAE (Multicultural Centre Public Art Gallery) 5411-51 St, Stony Plain, 963.2777 • *Moments in Time—A Botanic Profile*: Paintings by Elaine Funnell • Until November 1, 2007 • **Dining**

Room Gallery: Artwork by M. y Paranchi • Until November 8, 2007

Profiles Public Art Gallery 19 Perron Street, St Albert, 460.4310 • *Untitled*: Artworks by Risa Horowitz and the Bookmaking group Barb Pankratz, Jeanne Germani, Paula Wintink, Trudy Mason, and Wendy Hodgson-Sadgrove • October 4-27, 2007 • Opening reception: October 4, 7-9 pm

Scott Gallery 10411-124 Street, 488.3619 • Paintings by Gerald Faulder; until October 16, 2007 • Artworks by Francine Gravel; October 20-November 6, 2007

Snap Gallery 10309-97 Street, 423.1492 • **Main Gallery:** *Searching for Balance*: Leszek Wyczolkowski's printworks that reflect the artists search for a balance between intellect/geometry on one hand, and organic/instinctive on the other; until October 13, 2007 • **Studio Gallery:** SNAP student's exhibition; until October 13, 2007 • *Love Those Clothes you Wear*: Fundraiser and silent auction; October 13, 2007; opening reception: October 13, 7 pm • **Main Gallery:** *A Day of Discovery*: Sketches and etchings by Jun Shirasu; October 18-November 24, 2007; opening reception: Thursday, October 18 • **Studio Gallery:** Printworks by Andrea Zarwig, Travis Sargent, Jose Oullete, Colleen Langford, and Chelsea Boiha; October 18-November 24, 2007; opening reception: Thursday, October 18

Visual Arts Alberta Association 3rd Fl, 10215-112 Street, 421.1731/1.866.421.1731 • *Terrain*: Artworks by Gary Langman and Judith Martin • October 4-November 3, 2007 • Opening reception: October 4, 7-9:30 pm

COMEDY

The Comedy Factory 3414 Gateway Boulevard, 469.4999 • Non-profanity comedy every Thursday-Saturday • Dennis Ross from New York • October 11-13, 2007

Comic Strip Bourbon Street, WEM • Featuring Pat Kilbane • October 3-7, 2007 • Tickets available at the Comic Strip box office, 483.5999

Dow Centennial Centre 8700-84 Street, Fort Saskatchewan, 992 6400 • The Great Comedy Show: Cory Mack (MC) with headliners Rocky Laporte and Michel Lauzière • October 12-13, 2007, 8 pm • Tickets: \$46.50 (adult)/\$44.50 (senior/student) • Tickets available at TicketMaster, 451.8000

Jubilee Auditorium 11455-87 Avenue, 427.2760 • Bill Cosby • Saturday, October 27, 2007, 6 pm and 9 pm • Tickets: \$69.50, \$59.50, \$49.50 • Tickets available at TicketMaster, 451.8000

Winspear Centre 9720-102 Avenue, 429.1992 • Just for Laughs presents John Pinette • Thursday, October 25, 2007, 7 pm • Tickets: \$31.50 and \$37.50 • Tickets available at Winspear box office

Yuk Yuks 1105, 6606-137 Avenue, Londonderry Mall, 481.9857 • Showtimes Wed-Thu, 8pm; Fri-Sat 8 pm, 10:30 pm; Tickets: \$5 Wed/\$10 Thurs/\$20 Friday/\$22 Saturday • Wednesdays Crash & Burn • Sean Kent; October 3-6 • SPECIAL PRESENTATION: Pauly Shore; October 11-13 • Jebb Fink; October 17-20 • Kenny Robinson; October 24-27 • Dave Hamstad; October 31-November 3 • Tickets at Box Office

DANCE

Ballet British Columbia Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • A mixed repertoire featuring *Rodeo* (the musical *Oklahoma* was based on), choreographed by Agnes de Mille with the folk-inspired music of Aaron Copland. The classical Balanchine ballet *Allegro Brillante* set to Tchaikovsky, and a modern ballet set to Dave Brubeck's jazz score called *Elemental Brubeck* by Lar Lubovitch • October 9, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Brian Webb Dance Company Timms Centre for the Arts, 112 Street and 87 Avenue, 452.3282 • *Wen Wai Wang* • October 5-6, 2007 • Tickets available at TIX on the Square, 420.1757

Mile Zero Dance The Landing Pad, 201, 10923-101 Street, 424.1573 • *Inner City Ce N'est Pas Une Pirouette*: Salon Series • October 20-21, 2007, 8 pm • Tickets: \$10 (member)/\$12 (general)

FILM

FAVA Zeidler Hall, Citadel Theatre, 9722-102 Street, 429.1671 • Colour Correction workshop with Joe Owens; October 9, 2007, 7 pm • FAVA's 25th birthday celebrations; October 26-27, 2007 • Master Class with director Gary Burns October 27, 2007, 3 pm

LITERARY

Horizon Stage 1001 Calahoo Road, Spruce Grove, 962.8995 • Featuring Robert Munsch, author of *Love You Forever* and *The Paper Bag Princess* • Saturday, October 27, 2007, 11 am, 1 pm and 3:30 pm • Tickets: \$20 (adult)/\$15 (student/senior)/\$10 (all ages with purchase of Family Matinee Package) • Tickets available at The Horizon Stage box office and TicketMaster, 451.8000

LitFest—Edmonton International Literary Festival Various venues downtown Edmonton, 430.1918 • Canada's only Creative Non-fiction Festival bringing together some of the world's best-selling, award-winning and emerging authors, writers, filmmakers and artists at readings, panel discussions and presentations. For its sixth year, LitFest is focusing on the Hot North as a place inspired by the people and issues that are driving some of the best creative non-fiction works being created today • Writers Cabaret: hosted by Ted Bishop, author of *Riding with Rilke* • October 11-14, 2007 • Tickets: \$10-\$20 • Tickets available at TIX on the Square

T.A.L.E.S.—The Alberta League Encouraging Storytelling Rosie's Bar and Grill, 10475-80 Avenue, 437.9555 • Story Cafés: *Thrillers and Chillers*: open mic opportunity • First Thursday each month, October 4, 2007, 7-9 pm • \$5

T.A.L.E.S. Monthly Storytelling Circle City Arts Centre, 10943-84 Avenue, 437.9555 • Everyone welcome to tell stories or to come and listen • Second Friday each month, through to June 2008, 8 pm • \$3 admission, first time free

MUSIC (CLASSICAL)

Alberta Baroque Ensemble Robertson-Wesley United Church, 10209-123 Street • Early Music from Central Europe: featuring Elizabeth Koch (flute) • Sunday, October 21, 2007, 3 pm • Tickets: \$23 (adult)/\$18 (student/senior) • Tickets available at TIX on the Square

Andre Rieu Rexall Place, 7424-118 Avenue, Northlands Park • Andre Rieu and his Johann Strauss Orchestra • Saturday, October 13, 2007, 7 pm • Tickets: \$64.50-\$84.50 • Tickets available at TicketMaster, 451.8000

Concordia School of Music Winspear Centre, 9720-102 Avenue, 428.1414, 479.9313 • *Sacred Music Festival*: Concordia Concert Choir, Concordia Community Chorus, Concordia Symphony Orchestra with guest Carl Schalk (composer and hymnwriter) • Sunday, October 28, 2007, 7:30 pm • Tickets: \$15 (adult), \$10 (senior/student/child) • Tickets available at the Winspear box office, 428.1414; Concordia student accounts office

Edmonton Chamber Music Society Convocation Hall, Arts Building, U of A Campus, 433.4532 • Richard Goode (piano) works by Bach, Haydn, Schumann, Debussy, and Chopin; presented by the ECMS and the Department of Music at the University of Alberta • Saturday, October 20, 2007, 8 pm • Tickets: \$40 (adult)/\$30 (senior)/\$10 (student) • Tickets available at TIX on the Square 420.1757, The Gramophone, 8724-109 Street, and at the door

Edmonton Classical Guitar Society Festival Place, 100 Festival Way, Sherwood Park, 489.9580 • Roland Dyens (French guitarist and composer) • Thursday, October 11, 2007 • Tickets: \$30 available at the Festival Place box office 449.3378, and TicketMaster 451.8000

Edmonton Opera The Alberta Ballroom, Crowne Plaza Chateau Lacombe, 10111 Bellamy Hill • *Carmen* Brunch—Pancakes with your Puccini • October 14, 2007; 11 am brunch, 12:15 pm performance • Call 429.1000 for information or tickets

Edmonton Opera Jubilee Auditorium, 11455-87 Avenue, 427.2760 • *Carmen*: Lyne Fortin (soprano) with a blend of Québec-based artists and international performers. Sung in French with English supertitles • October 20, 23, 25, 2007, 7:30 pm

Edmonton Symphony Orchestra Winspear Centre, 9720-102 Avenue, 429.1992 • Robbins Lighter Classics: *A Choral Bouquet*: Bruce Hangen (conductor), Richard Eaton Singers (Leonard Ratzlaff, music director); Thursday, October 4, 8 pm • Friday Masters: *Faust et Hélène*: Friday, October 12, 7:30 pm • Classic Landmarks Masters: William Eddins (conductor), Lynne Dawson (soprano), Bonaventura Bottone (tenor), Jason Howard (baritone); Saturday, October 13, 8 pm; Symphony Prelude: 7:15 pm with Upper Circle (Third Level) Lobby • Robins Pops: John Pizzarelli Sings Nat "King" Cole: John Pizzarelli, Audi Schlegel (conductor); October 26-27, 8 pm • Tickets available at the Winspear box office

Sundays at 3 Organ Concerts St Joseph's Basilica, 10044-113 Street, 429.1655 • Philippe Bélanger (organ) • October 28, 2007, 3 pm • Tickets: \$15 • Tickets available at TIX on the Square, 420.1757

University of Alberta Department of Music—Music at Convocation Hall Convocation

Hall, Arts Building, University of Alberta • **Music at Convocation Hall I:** Guillaume Tardif (violin), Roger Admiral (piano); Friday, October 5, 2007, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **Music at Convocation Hall II:** works by Purcell, JS Bach, Beethoven, Mozart, Rorem, Larsen, Argento and Weill; visiting artists Emerado Rosemarie van der Hooft (mezzo-soprano), Mel Braun (baritone), Mark Rudoff (cello), Laura Loewen (piano); Sunday, October 28, 2007, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • Tickets available at TIX on the Square, 420.1757

University of Alberta Department of Music Convocation Hall, Arts Building, University of Alberta • **Open Seminar:** *The Three D's: Dedication, Doggedness and Making a Difference* with visiting Professor John Hopkins; Wednesday, October 10, 2007, 4:30 pm; admission at the door • **University of Alberta Symphonic Wind Ensemble** and University Symphony Orchestra with visiting Professor John Hopkins; works by Elgar, Holst and Grainger; Sunday, October 14, 2007, 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • **Visiting Artist Recital:** Richard Goode (piano), works by Bach, Haydn, Debussy, Schumann, and Chopin; Saturday, October 20, 2007, 8 pm; tickets: \$40 (adult)/\$30 (senior)/\$10 (student) • **Piano Master class:** Visiting artist Richard Goode; Sunday, October 21, 2007, 10 am; tickets: TBA • **University of Alberta Madrigal Singers:** Leonard Ratzlaff (conductor); Sunday, October 21, 2007, 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • **An Evening of Big Band Jazz:** University of Alberta and Grant MacEwan Jazz Bands; Tom Dust and Raymond Baril (directors); Monday, October 22, 2007, 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • **Concerto Competition Finals:** University Symphony Orchestra; Wednesday, October 24, 2007, 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • Tickets available at TIX on the Square, 420.1757; please contact the University of Alberta Department of Music to confirm concert information, 492.0601

MUSIC

Barney Bentall—Full Moon Folk Club St Basil's Cultural Centre, 10819-71 Avenue, 438.6410 • Friday, October 26, 2007 • Tickets: \$17 (advance)/\$20 (door) • Tickets available at Southside Sound and TIX on the Square

Bethany and Rufus Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • Jazz • Friday, October 12, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Brian Gregg and Patsy Amico Trio O'Connors Irish Pub, 9013-88 Ave • with Mo' on bass blues/roots and original music • October 5-6, 10-11 pm, 2007

The Chucky Danger Band Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • Pop/rock with opening act Redline • Wednesday, October 10, 2007, 7 pm • Tickets: \$12.50 (adult)/\$10.50 (student/senior)/\$7.50 (child) • Tickets available at TicketMaster, 451.8000

Colm Wilkinson Winspear Centre, 9720-102 Avenue, 429.1992 • Broadway and Beyond • October 31, 2007 • Tickets available at the Winspear box office

Dave and Ian Thomas—Winspear Centre Presents Winspear Centre, 9720-102 Avenue, 429.1992 • Brothers Forever • Monday, October 22, 2007, 8 pm • Tickets and season packages available at the Winspear Centre box office

Doug Cox, Steve Dawson and Rachelle Van Zanten Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • New Voices in Slide Guitar; blues • Thursday, October 18, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Drum and Dance Jams Hazeldean Hall, 9630-66 Avenue, 433.6279, www.vibe-tribe.ca • Vibe Tribe Productions drum circle lead by Paul Bromley, drums available, no experience needed • First and last Tuesday of each month, 6:30-8:30 pm • Tickets: \$10 (door), children under 12 free

Fred Eaglesmith "Mystery Gig" St Basil's Cultural Centre, 10819-71 Avenue • October 19, 2007 • Tickets: \$25 • Tickets available at TIX on the Square

Growing Old Men, Wild Rose Xpress Irish Cultural Centre, 6452-35 Ave NW, Bowness • Foothills Bluegrass Music Society • Saturday, October 6, 2007, 7 pm • Tickets: \$20/children 16 and under free (door)

Guitar Women with art show "Back Stage" Myer Horowitz Theatre, SUB, University of Alberta Campus • October 5, 2007, 8 pm • Tickets: \$25 (adult)/\$18 (student)/\$30 (door) • Advance tickets available at TIX on the Square

Holly Cole Winspear Centre, 9720-102 Avenue, 429.1992 • with Michael Kaeshammer • Monday, October 15, 2007, 7:30 pm • Tickets: \$37.50/\$49.50/\$61.50 • Tickets available at the Winspear box office

John Pizzarelli Winspear Centre, 9720-102 Avenue, 429.1992 • Saturday, October 27, 2007 • Tickets available at the Winspear box office

Juan Martin Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • world music • Saturday, October 20, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Ken Hamo—Northern Lights Folk Club Queen Alexandra Community Hall, 10425 University Avenue • Saturday, October 13, 2007 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhre's Music, 477.1586 • Season ticket information available at 288.8111

K'naan—Winspear Centre Presents Winspear Centre, 9720-102 Avenue, 429.1992, 428.1414 • Friday, October 5, 2007, 8 pm • Tickets and season packages available at the Winspear Centre box office

Livingston Taylor Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • singer/songwriter • Friday, October 5, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Michael Jerome Browne—Northern Lights Folk Club Queen Alexandra Community Hall, 10425 University Avenue • roots/blues • Saturday, October 27, 2007 • Tickets: \$18 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhre's Music, 477.1586 • Season ticket information available at 288.8111

Northern Bluegrass Circle Music Society Pleasantview Community Hall, 10860-57 Avenue, 922.4204 • Jam session every Wednesday; slow pitch jam starts at 6:45 pm, the regular jam starts at 7:30 pm • Through to September 2008, 6:30 pm (door) • \$2 donation/person

Rain: the Beatles Experience Jubilee Auditorium, 11455-87 Avenue, 427.2760 • October 2-6, 2007, 8 pm • Tickets: \$31-\$55 • Tickets available at TicketMaster, 451.8000

Sam Moore Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • Blues, of legendary Sam and Dave • Saturday, October 6, 2007, 7:30 pm • Tickets: \$36-\$42 • Tickets available at Festival Place box office

Soo Bae Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Sunday, October 7, 2007, 7:30 pm • Tickets: \$22-\$26 • Tickets available at Festival Place box office

Sue Foley Myer Horowitz Theatre, SUB, University of Alberta Campus • Friday, October 5, 2007

Tanglefoot—Full Moon Folk Club St Basil's Cultural Centre, 10819-71 Avenue, 438.6410 • and Le Fuzz • October 12, 2007 • Tickets: \$17 (advance)/\$20 (door) • Tickets available at Southside Sound and TIX on the Square

Wild Rose Old Time Fiddlers Society Pleasantview Community Hall, 10860-57 Avenue, 433.2815 • Old time fiddle music jam and dance every Monday

THEATRE

Almost, Maine Varscona Theatre, 10329-83 Avenue, 433.5564 • Shadow Theatre • By John Cariani, co-directed by Coralie Cairns, John Hudson and Wayne Paquette. Set in a mythical small-town in New England, this tale looks at nine connected interludes which take place one frosty winter night • October 18-November 4, 2007

A Beautiful View Roxy Theatre, 10708-124 Street, 453.2440 • Theatre Network • By Daniel MacIvor, directed by Bradley Moss, starring Caroline Livingstone and Davina Stewart, sound designer Dave Clarke • Until October 7, 2007

Choke Roxy Theatre, 10708-124 Street, 453.2440 • Theatre Network • A world premiere about a mother's love for her sons, by Theatre Network's playwright-in-residence Cathleen Rootsart, starring Chris Bullough, Kevin Corey and Maralyn Ryan, directed by Marianne Copithorne. When Catherine becomes seriously ill, it turns the family upside down, forcing her sons Dylan and Greg to push past their sibling rivalries and figure out what it means to care for someone else • Previews: October 30-31 • November 1-18, 2007

The Daredevil Opera Company Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • The Daredevil Opera Company of circus performers and thrill clowns, telling poetic and pyrotechnic stories. Inspired by silent film, animation, vaudeville, circus and mythology, live music and sound effects, slapstick, fire, pyrotechnics and outrageous props create a hilarious form of a live-action cartoon • October 13, 2007; 2 pm and 7:30 pm • Tickets: \$26 (adult)/\$18 (child) • Tickets available at Festival Place box office

Die-Nasty Varscona Theatre, 10329-83 Avenue, 433.3399 • Impr soap opera will begin the new season with a brand new theme • Starting October 15, 2007

Duck Duck Bang TransAlta Arts Barns, 10330-84 Avenue, 420.1757 • Firefly Theatre, Fringe Theatre Adventures • An innovative new spectacle featuring aerialists, dancers, gadgets, stunts and live music • October 11-21, 2007, 8 pm

God's Favoured Child Living Room Playhouse, 11315-106 Avenue, 454.0583 • By James Hamilton • October 11-27, 2007

L'homme invisible (The Invisible Man) La Cité, 8627 rue Marie-Anne-Gaboury, 91 Street, 469.8400 • L'UnitéThéâtre • A completely bilingual play by Patrice Desbiens • October 18-20, 2007, 8 pm; school matinee/seniors' brunch: October 19, noon • Tickets: \$23 (adults)/\$15 (students)

I, Claud, Citadel Rice Theatre, 9828-101A Avenue, 425.1820 • By Kristen Thomson, directed by Chris Abraham starring Liisa Repo-Martell. The raw but beautiful interior world of a misfit adolescent. Claudia, a preteen girl, finds herself suffering the triple afflictions of puberty, unpopularity and her parent's divorce. The Rice Theatre Series is for mature audiences. Content and language may not be suitable for all patrons • October 9-28, 2007

Little Women John L. Haar Theatre, 10045-155 Street, 497.4393 • Main Stage theatre presented by MacEwan's Theatre Arts and Theatre Production students • October 19-27, 2007 • Tickets: \$45 (adults)/\$30 (students/seniors); season passes for the main stage and theatre lab season will be available in early September at TIX on the Square 420.1757

MacEwan's Theatre Lab Season 1st Fl Centre for the Arts and Communications, 10045-155 Street, 497.4393 • Each Theatre Lab is comprised of a double billing • October 24-28, 2007 and March 12-16, 2008 • Single tickets: \$7 (advance student/senior); tickets available at TIX on the Square

Nashville Outlaws Mayfield Dinner Theatre, 16615-109 Avenue, 483.4051 • Written and compiled by Will Marks featuring the great music and offbeat lives of Willie Nelson, Waylon Jennings and Johnny Cash • Until November 4, 2007 • Buffet and show: \$49-\$79

Noises Off Citadel Shocter Theatre, 9828-101A Avenue, 425.1820 • By Michael Frayn, directed by Bob Baker and starring John Kirkpatrick, Julien Arnold, and Tom Wood. A funny troupe of well-meaning actors and their stressed-to-the-max director bumble their way from the chaotic dress rehearsal through to the disastrous closing night of their low-budget production of "Nothing On" • Until October 14, 2007

Oh Susanna! Halloween Special Varscona Theatre, 10329-83 Avenue, 433.3399 • The spectacular Euro-style variety spectacle. All-Hallows' scary songs, creepy cocktails, glamorous ghouls with the bewitching Susanna Patchouli and her devilish co-host Eros, God of Love • Tickets: \$10 at the door • Saturday, October 27, 2007, 11 pm

29 Jubilations Dinner Theatre, 8882-170 Street, 484.2424 • Special Agent Jack Bauer of the CCU (Counter Crime Unit) always gets his man, or in this case, woman. After relentlessly pursuing the most dangerous assassin in Canadian history, Jack finally has her in custody. Comedy, set to the hits of the '80s • Until October 28, 2007

Urban Tales 10: Bi-Furious The Third Space, 11516-103 Street, 471.1586 • Northern Light Theatre • 10th Anniversary Special Edition, four playwrights will each be assigned a character and compose four scary tales that are interwoven into a full play during this annual workshop series • October 26-27, 2007 • Tickets: \$20 (adult)/\$18 (student/senior)

Vimy Citadel MacIab Theatre, 9828-101A Avenue, 425.1820 • By Vern Thiessen, directed by James Macdonald • In 1917, aided by a nurse from Nova Scotia, four wounded Canadian soldiers are recovering in a field hospital in France in the wake of the battle for Vimy Ridge. Coincides with the 90th anniversary of the Battle of Vimy Ridge • October 20-November 11, 2007

You Are Here Walterdale Playhouse, 10322-83 Avenue, 439.2845 • By Daniel MacIvor • Enter the mind of Allison, a woman tracing her life from once-idealistic journalist to meaningless disappointment in the film business. With a wicked wit, Allison re-visits the crossroads that defined her tragic journey. A bold work by an award-winning Canadian playwright that explores the deepest twists and turns that map a life's journey • October 17-27, 2007

NOVEMBER ART GALLERIES

AGA—Art Gallery of Alberta Enterprise Square, 100-10230 Jasper Avenue, old Hudson Bay store, 422.6223 • *New Acquisitions:* Curated by Catherine Crowston; November 11, 2007-February 17, 2008 •

Fun House: Curated by Catherine Crowston; until January 6, 2008 • *Actualizing Ed Ruscha:* until January 6, 2008 • *Sex, Death and Banality:* Pop Art from the University of Lethbridge Art Collection curated by Marcus Miller; until November 25, 2007 • All Day Saturdays: November 17, 1-4 pm

Agnes Bugera Gallery 12310 Jasper Avenue, 482.2854 • Open Tue-Sat 10 am-5 pm; closed Sundays, Mondays and public holidays • Luc Bernard and Shawn Serfas • Until November 8, 2007

A. J. Ottewill Art Centre 590 Broadmoor Blvd, Sherwood Park, 449.4443 • *Christmas Market Place:* Artworks by the Art Society of Strathcona County • November 30, December 1-2, 2007 • Request donation for Food Bank

Alberta Craft Council 10186-106 Street, 488.6611, 1.800.DO CRAFT (toll free in Alberta) • **Lower Gallery:** *Dimensions 2007:* an annual juried exhibition by the Saskatchewan Craft Council featuring 36 pieces in various mediums; jewellery through to furniture; until December 1, 2007 • **Discovery Gallery:** *From Beast to Beauty:* contemporary felted objects made with a Canadian perspective; until December 1, 2007 • *Edmonton Traditional Rug Hookers Guild:* juried exhibition; November 3-December 8, 2007

Art Beat 26 St Anne Street, St Albert, 459.3679 • Small and large oil paintings by Shirley Cordes-Rogozinsky • Opening reception: Saturday, November 3, 2007

Douglas Udell Gallery 10332-124 Street, 488.4445 • *Dominique Gaucher:* New artworks by Montreal painter Gaucher; until November 3, 2007 • *Joe Fafard-30th Anniversary:* Retrospective of Joe Fafard's artworks • November 10-30, 2007

Edmonton Weavers' Guild Prince of Wales Armouries, 10440-108 Street • Annual show • Saturday, November 3, 2007, 10 am-3:30 pm • Tickets: \$3 with an item for the Edmonton Food Bank

Fringe Gallery 10516 Whyte Avenue, basement of the Paint Spot, 432.0240 • *View Points:* Artworks by Pam Wilman • November 2-30, 2007 • Opening reception: Saturday, November 3, 2-4 pm

Front Gallery 12312 Jasper Avenue, 488.2952 • New figurative paintings by Anna Coghlan; until November 3, 2007 • *Scissors:* Paintings by Doug Jamha; November 6-17, 2007; opening reception Saturday, November 10 • New figure paintings by Steven Mack; November 20-December 1, 2007; opening reception: Saturday, November 24

Gallery A University of Alberta Museums, Museums and Collections Services, Main Floor, TELUS Centre for Professional Development, U of A Campus, 492.5834 • *Dressed to Rule: 18th Century Court Attire in the MacTaggart Art Collection:* This is the inaugural exhibition for both the new Gallery A and the MacTaggart Art Collection. A selection of court attire from the Qing Dynasty (1644-911), curated by John Vollmer • Until December 16, 2007

Gallery at Milner Stanley A. Milner Library Main Fl, Sir Winston Churchill Square, 496.7030 • Open Mon-Fri 9 am-9 pm; Sat 9 am-6 pm; Sun 1-5 pm • *Elephant Art:* by Lucy and Samantha; November 1-30, 2007 • Pottery exhibit; November 1-30, 2007; pottery show and sale by the Edmonton Potters Guild; November 17, 11 am-3 pm

Harcourt House Arts Centre 3rd Floor, 10215-112 Street, 426.4180 • Beth Pederson (2006-2007 artist in residence)—Annex • *The New Alchemists* Caterina Pizanius, curator, and artworks by Blair Brennan, Isla Burns, Catherine Burgess; November 22-December 22, 2007

McMullen Gallery Friends of the University Hospitals, U of A Hospital, 8440-112 Street, 407.7152 • Open: Mon-Fri 10 am-8 pm; Sat-Sun: noon-6 pm, evening and weekend hours subject to volunteer availability • *Rosenburg Quilts:* Some of the quilts from the Rosenberg collection presented by the Department of Human Ecology, University of Alberta • Until December 9, 2007

MCPAG (Multicultural Centre Public Art Gallery) 5411-51 St, Stony Plain, 963.2777 • Photographs by Jeff Kucharski; November 3-December 6, 2007; opening reception: November 18 • **Dining Room Gallery:** Artworks by Mary Paranch; until November 8, 2007

Profiles Public Art Gallery 19 Perron Street, St Albert, 460.4310 • *On Earth:* Featuring artworks by Susanne Loutas, and Judy Schafers • November 1-December 1, 2007 • Opening reception: November 1, 7-9 pm

Snap Gallery 10309-97 Street, 423.1492 • **Main Gallery:** *A Day of Discovery:* Sketches and etchings by Jun Shirasu • Until November 24, 2007 • **Studio Gallery:** Group show, printworks by Andrea Zarwig, Travis Sargent, Jose Oullete, Colleen Langford, and Chelsea Boiha • Until November 24, 2007

Twos the Night Celebration 488.6611, 1.800.do craft (toll free in Alberta) • November 23 • Tickets: \$20 • Tickets available through the Alberta Craft

Council

Visual Arts Alberta Association 3rd Fl, 10215-112 Street, 421.1731/1.866.421.1731 • Annual VAAA Art Auction; November 8-17, 2007; opening reception: November 19, 7-11 pm • *Passages: 2008:* Artworks by Leona Clausen and Audra Schoblocher; November 22-December 22, 2007; opening reception: November 22, 7-9:30 pm

COMEDY

The Comedy Factory 3414 Gateway Boulevard, 469.4999 • Non-profanity comedy every Thursday-Saturday • Wes Zaharuk from Toronto • November 15-17, 2007

Yuk Yuk 1105, 6606-137 Ave, Londonderry Mall, 481.9857 • Showtimes Wed-Thu, 8pm; Fri-Sat 8 pm, 10:30 pm; No shows Sunday - Tuesday; Tickets \$5 Wed/\$10 Thurs/\$20 Friday/\$22 Saturday • Wednesdays Crash & Burn • Dave Hemstad; October 31-November 3 • Cash Levy; November 14-17 • Petz Zedlacher; November 21-24 • Jebb Fink; October 17-20 • Kelly Dixon; November 29-December 1 • Tickets at Box Office

DANCE

Alberta Ballet Jubilee Auditorium, 11455-87 Avenue, 428.6839 ext 1 • *Othello*, based on the classic Shakespearean tragedy, Alberta Ballet's world premiere of Kirk Peterson's Othello will be brought to life with music of Jerry Goldsmith performed by the Edmonton Symphony Orchestra, choreographed by Kirk Peterson • November 2-3, 2007 • Tickets available at TicketMaster, 451.8000

Brian Webb Dance Company John L. Haar Theatre, 10045-156 Street, 452.3282 • *Kidd Pivot* • November 23-24, 2007 • Tickets available at TIX on the Square, 420.1757

Moscow Ballet's Great Russian Swan Lake Jubilee Auditorium, 11455-87 Avenue, 427.2760 • November 26-27, 2007, 8 pm

Vibe Tribe Productions—Tribal Feet Performance venue TBA, 433.6279, www.vibe-tribe.ca • A workshop will be held during the day with members of Tribal Feet with a performance at night • November 3, 2007

FILM

FAVA Zeidler Hall, Citadel Theatre, 9722-102 Street 429.1671 • Hand Processing workshop with Aaron Munson; November 13, 2007, 7 pm • Masterclass with DOP Shannon Kohli; November 24, 2007, 3 pm

Global Visions Film Festival 2007 Various locations, 414.1052 • Documentary film festival featuring new films based on global, national and local social and political issues • November 1-4, 2007

LITERARY

TALES.—The Alberta League Encouraging Storytelling Rosie's Bar and Grill, 10475-80 Avenue, 437.9555 • Story Cafés: *Mavericks:* open mic opportunity • First Thursday each month, November 1 2007, 7-9 pm • \$5

TALES. Monthly Storytelling Circle City Arts Centre, 10943-84 Avenue, 437.9555 • Everyone welcome to tell stories or to come and listen • Second Friday each month, through to June 2008, 8 pm • \$3 admission, first time free

Word Symposium: talk, poetry and performance www.edmontonculturalcapital.com • Connections between Arts and Science symposium featuring Alan Lightman, physicist and novelist (*Einstein's Dream*) • November 9-10, 2007

MUSIC (CLASSICAL)

Alberta Baroque Ensemble Robertson-Wesley United Church, 10209-123 Street • *Chamber Music Treasures:* Featuring Susan Flook and Anne McDougall (violins), Colin Ryan and Ronda Metznes (cellos), Tammy-Jo Mortenson (harpischord/organ) • Sunday, November 4, 2007, 3 pm • Tickets: \$20; fundraising event for the Alberta Baroque Music Society

Concordia School of Music Robert Tegler Student Centre, 73 Street south of 112 Avenue, 479.8481, 479.9313 • Concordia Symphony Orchestra. Rachmaninoff, piano Concerto 2 with Dr Nalley (pianist) • Sunday, November 18, 2007, 3 pm • Tickets: \$10 (adult)/\$8 (senior/student/child), \$25 (family) • Tickets available at the door, Concordia student accounts office 479.9313

CONTINUES ON NEXT PAGE

SNAP GALLERY

07/08 SEASON

July 26-Sept 1

Main Gallery: Marilee Salvator "Ring around the Road"
Studio Gallery: Michelle LaVoie "In the Gathering Light"

Sept 6-Oct 13

Main Gallery: Leszek Wyczolkowski "Searching for Balance"
Studio Gallery: SNAP Student's Exhibition

Oct 13, 2007

Main Gallery: "Love Those Clothes you Wear"

Oct 18-Nov 24

Main Gallery: Jun Shirasu "A Day of Discovery"
Studio Gallery: Group Show

Dec 1-22

Main Gallery: Print Affair

Jan 10-Feb 23

Main Gallery: Patrick Bulas

Feb 28-April 12

Main Gallery: Karen Trask

April 17-May 31

Main Gallery: Erik Watercotte, Shannon Collis & Michelle Murillo

June 5-July 19

Main Gallery: Edmonton Print International

July 24-Sept 6

Main Gallery: David Poolman & Slawomir Grabowy "Title TBA"

10309-97 street
Edmonton / AB T5J 0M17

snapsnapartists.com
www.snapartists.com

T: 1.780.423.1492
F: 1.780.426.1177

THE SEASON

CONTINUING FROM PREVIOUS PAGE

De Camera Singers First Baptist Church, 10031-109 Street • *Songs of the Sea* • November 10, 2007, 8 pm • Tickets: \$10/\$15/\$35 (subscription) • Tickets available at TIX on the Square or at the door

Edmonton Chamber Music Society Convocation Hall, Arts Building, University of Alberta campus, 433 4532 • Andrew Manze (violin) and Richard Egarr (piano) re-create an imagined recital in the home of Sir Hubert Parry, a much-celebrated composer and scholar in late-Victorian England; Saturday, November 10, 2007, 8 pm • The Theatre of Early Music (seven members of the Montreal-based ensemble), with Daniel Taylor (counter-tenor), and Emma Kirkby (soprano) a program highlighted by the Stabat mater of Giovanni Battista Pergolesi; Wednesday, November 21, 2007, 8 pm • Tickets available at TIX on the Square, 420.1757, The Gramophone, and at the door

Edmonton Opera Shaw Conference Centre, Hall D • Opera Gala: An evening of dinner and dancing surrounded glamour and elegance that can • Friday, November 2, 2007 • Call 429 1000 for information or tickets

Edmonton Symphony Orchestra Winspear Centre, 9720-102 Avenue, 429.1992 • ESO Symphony for Kids: *Charlotte and the Music Maker*; Platypus Theatre, Petar Dundjerski (conductor); Saturday, November 3, 2 pm • Friday Masters: *Rodrigo and Bruckner*; Friday, November 9, 7:30 pm • Classic Landmarks Masters: *Rodrigo and Bruckner*; Giancarlo Guererro (conductor), Daniel Bolshoy (guitar); Saturday, November 10, 8 pm; Symphony Prelude 7-15 pm; tickets available at the Winspear box office • Robbins Lighter Classics: Charlie Chaplin's *Modern Times*; William Eddins (conductor) Thursday, November 15, 8 pm • Midweek Classics: *The Four Seasons*; Ivars Taurins (conductor), Martin Riseley (violin), Janet Youngdahl (soprano), Tyler Duncan (baritone); Wednesday, November 21, 7:30 pm • Christmas Concert: *John McDermott's Christmas*; John McDermott (singer), Edmonton Symphony Orchestra; Friday, November 23, 8 pm • Tickets available at the Winspear box office

Northern Harmony 2007 Myer Horowitz Theatre, SUB, University of Alberta Campus • Saturday, November 3, 2007 • Tickets available on September 4, 2007 at TIX on the Square, The Gramophone

Pro Coro Canada Winspear Centre, 9720-102 Avenue, 428.1414; Toll-free 1-800 563 5081 • *Male Voices: The NEW Tradition* (part of Pro Coro Light series), Trent Worthington (conductor); joined by young men from local High School and Youth Choirs, Pro Coro Canada's tenors and basses • Sunday, November 11, 2007, 2 pm • Tickets available at the Winspear box office

University of Alberta Department of Music—Music at Convocation Hall Convocation Hall, Arts Building, University of Alberta • **Music at Convocation Hall II—All-Brahms**; Patricia Tao (piano), Marina Hoover (cello); Friday, November 23, 2007, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **Music at Convocation Hall I: Works by Beethoven and Brahms**; Steven Bryant (violin), Dianne New (violin), Sue Jane Bryant (viola), Tanya Prochazka (cello), Janet Scott Hoyt (piano); Sunday, November 25, 2007, 3 pm • Tickets available at TIX on the Square, 420.1757

University of Alberta Department of Music Convocation Hall, Arts Building, University of Alberta • University of Alberta Symphonic Wind Ensemble, Angela Schroeder (conductor); Friday, November 9, 2007, 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • **The British Connection**: University Symphony Orchestra and University of Alberta Academy Strings Tanya Prochazka (conductor); program will include works by Purcell, Vaughan Williams and Elgar; Sunday, November 18, 2007, 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • **University of Alberta Orchestral Winds and Percussion**, Angela Schroeder (conductor); Wednesday, November 21, 2007, 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • **World Music Sampler**; Saturday, November 24, 2007, 8 pm; free • **University of Alberta Concert Choir**, Debra Cairns (conductor); Friday, November 30, 2007 at 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • Tickets available at TIX on the Square, 420.1757

Winston Choi Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992 6400 • Canadian pianist • Sunday, November 4, 2007, 3 pm • \$19.50 (adult)/\$17.50 (senior/student); tickets available at TicketMaster 451 8000, Dow Centennial Centre ticket outlet • Master Workshop: Classical Piano with Winston Choi • Sunday, November 4, 2007, 7 pm; 992 6140

MUSIC

Aaron Lines Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • *Lines: Songs and Stones* with guest Jason Blaine; country • Sunday, November 4, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

All Nail All Night Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • A Neil Young Tribute featuring Kit Johnson and Steve Pineo; pop/rock • Saturday, November 24, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

April Verch and Strung Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962 8995 • Concert with fiddle, Celtic guitar, slide guitar and dobro • Thursday, November 1, 2007, 7:30 pm • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster 451.8000

The Arrogant Worms Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • Musical comedy • November 15-16, 2007, 7:30 pm • Tickets: \$30 (adult)/\$25 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster 451.8000

The Arrogant Worms Dow Centennial Centre 8700-84 Street, Fort Saskatchewan, 992 6400 • Saturday, November 17, 2007, 2 pm and 8 pm • Tickets: \$26.50 (adult)/\$24.50 (senior/student) • Tickets available at TicketMaster, 451 8000

Black and White Fundraiser—Stepping Out Festival Place, 100 Festival Way, Sherwood Park 449.3378, 464.2852 • with The River City Big Band • November 17, 2007

Born Ruffians/Caribou Starlite Room, 10030-117 Street • Friday, November 2, 2007

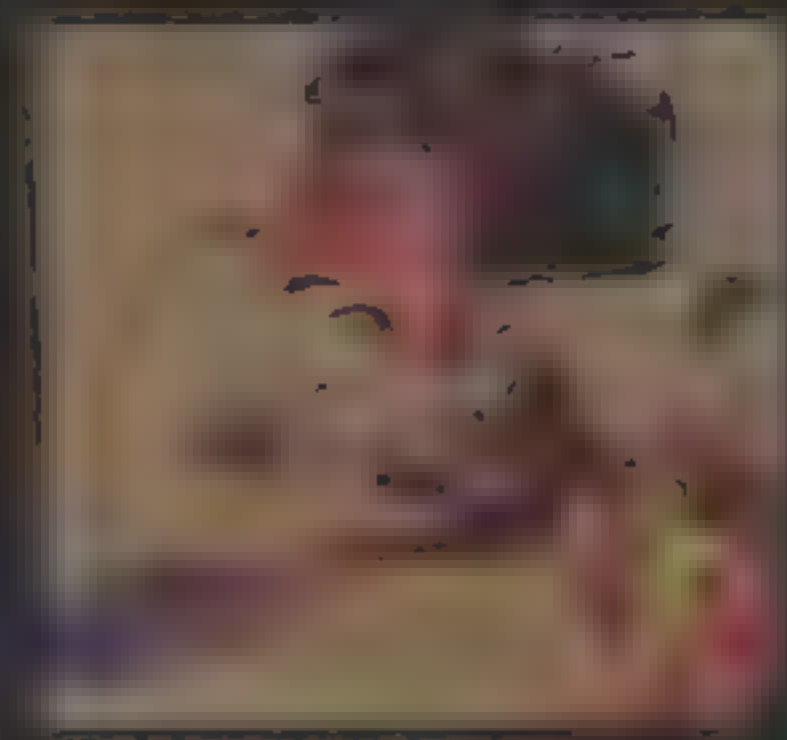
Brad Johner Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • Concert, country music • Friday, November 9, 2007, 7:30 pm • Tickets: \$25 (adult)/\$20 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster 451.8000

Brian Gregg and Patsy Amico Trio Bell and Court Pub, 200-10A Main Blvd., Sherwood Park • blues/roots and original music with Mo' on bass • November 16-17, 2007, 10-11 pm

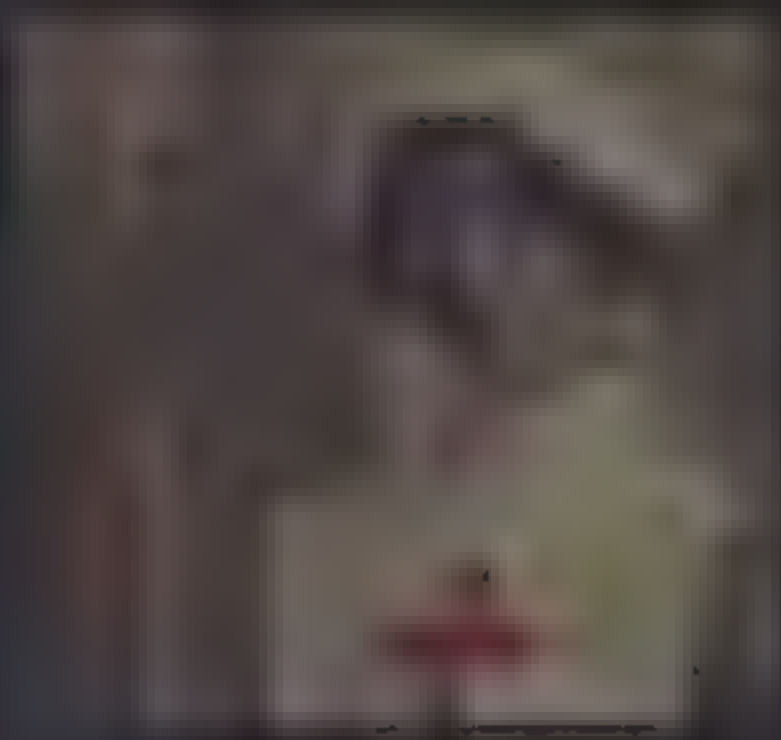
Christmas with the Von Trapp Children Jubilee Auditorium, 11455-87 Avenue, 427 2760 • Thursday,

CITADEL THEATRE SEASON 2007/08

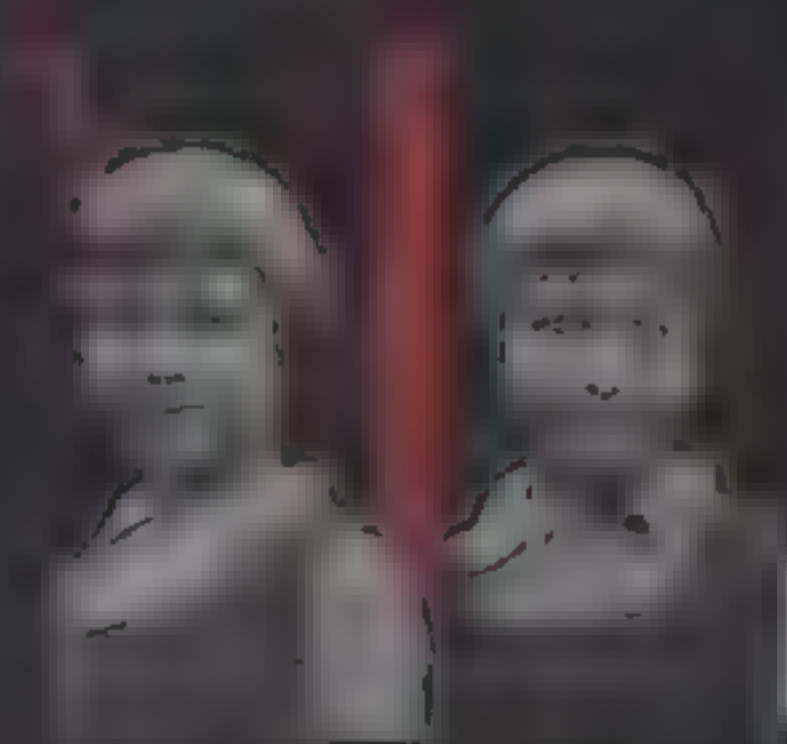
CLASSIC LANDMARKS MAINSTAGE SERIES



NOISES OFF



VIMY



MACBETH

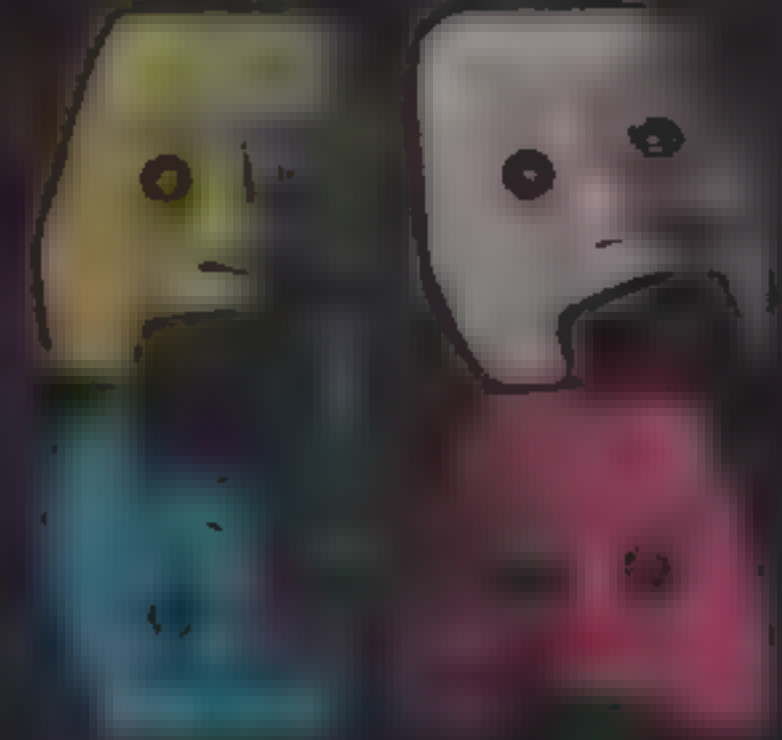


BEAUTY AND THE BEAST

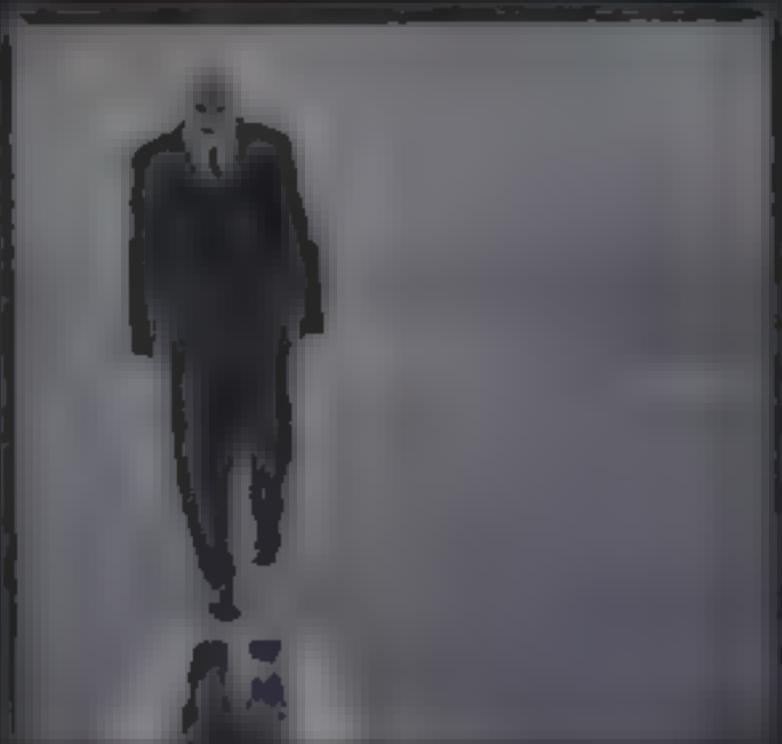


HALF LIFE

RICE THEATRE SERIES



I, CLAUDIA



SHINING CITY

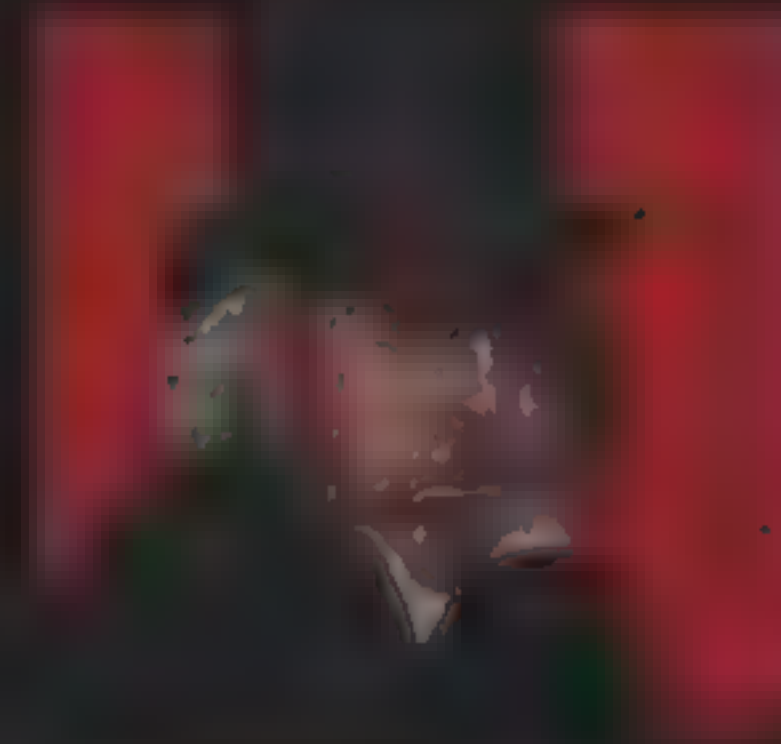


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November 29, 2007

Cindy Church—Full Moon Folk Club St Basil's Cultural Centre, 10819-71 Avenue, 438 6410 • Susan Crowe • November 30, 2007 • Tickets: \$17 (advance)/\$20 (door) • Tickets available at Southside Sound and TIX on the Square

Colcannon Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • Contemporary Celtic band from Adelaide • Thursday, November 22, 2007, 7:30 pm • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster 451.8000

David Francey—Northern Lights Folk Club Queen Alexandra Community Hall, 10425 University Avenue • Saturday, November 3, 2007 • The House Kats, Jessica Heine, and more • Tickets available at TIX on the Square 420.1757, Acoustic Music 433 3545, Myhre's Music, 477.1586 • Season ticket information available at 288.8111

Drum and Dance Jams Hazeldean Hall, 9630-66 Avenue, 433 6279, www.vibe-tribe.ca • Vibe Tribe Productions drum circle lead by Paul Bromley, drums available, no experience needed • First and last Tuesday of each month, 6:30-8:30 pm • Tickets: \$10 (door), children under 12 free

Dust Poets—Northern Lights Folk Club Queen Alexandra Community Hall, 10425 University Avenue • Saturday, November 10, 2007 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433 3545, Myhre's Music, 477.1586 • Season ticket information available at 288.8111

Guy Davis Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • Guy Davis and the High Flying Rockets; blues • Friday, November 16, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Homefest 2007—Northern Lights Folk Club Queen Alexandra Community Hall, 10425 University Avenue • Sunday, November 4, 2007 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhre's Music, 477.1586 • Season ticket information available at 288.8111

International Guitar Night Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • World music with Brian Gore, O'Gary, Clive Carroll, Miguel de la Bastide • Sunday, November 11, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Making Sound Connections (Se connecter en musique) University of Alberta, 492.0274, www.yorku.ca/cstm/conferences.htm • Live, mediated and virtual music communities • November 2-4, 2007

Mem Shannon and the Membership Blues On Whyte, Commercial Hotel, 10329-82 Avenue, 439 3981 • November 5-11, 2007

Michael Cleveland and Flamekeeper Irish Cultural Centre, 6452-35 Avenue, NW, Bowness • Foothills Bluegrass Music Society: Opening act Crazy Bones String Band • Friday, November 16, 2007, 7 pm • Tickets: \$20; children 16 and under free (door)

Michael Cleveland and Flamekeeper Westbury Theatre, Transalta Arts Barns, 10330-84 Avenue • Northern Bluegrass Circle Music Society featuring Audie Blaylock • November 17, 2007

Myrol—Full Moon Folk Club St Basil's Cultural Centre, 10819-71 Avenue, 438.6410 • Trucks • November 16, 2007 • Tickets: \$17 (advance)/\$20 (door) • Tickets available at Southside Sound and TIX on the Square

New Riders of the Purple Sage Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • Saturday, November 3, 2007, 7:30 pm • Tickets: \$36-\$42 • Tickets available at Festival Place box office

The Presenters—Northern Lights Folk Club Queen Alexandra Community Hall, 10425 University Avenue • Saturday, November 24, 2007 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhre's Music, 477.1586 • Season ticket information available at 288 8111

Roy Rogers and Norton Buffalo Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • blues • Friday, November 9, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Susan Aglukark Festival Place, 100 Festival Way, Sherwood Park, 449 3378, 464.2852 • pop/rock • November 23, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Sylvia Tyson Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • folk • Saturday, November 10, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Wild Rose Old Time Fiddlers Society Pleasantview Community Hall, 10860-57 Avenue, 433.2815 • Old time fiddle music jam and dance every Monday

Williams and Ree Ramada Inn • Thursday, November 29, 2007

THEATRE

Almost, Maine Varscona Theatre, 10329-83 Avenue, 433.5564 • Shadow Theatre • By John Cariani, co-directed by Coralie Cairns, John Hudson and Wayne Paquette. Set in a mythical small-town in New England, this tale looks at nine connected interludes which take place one frosty winter night • Until November 4, 2007

Bitcheplapi Roxy Theatre, 10708-124 Street, 453.2440 • Guys in Disguise, Theatre Network Roxy Performance Series • By Darrin Hagen, starring Darrin Hagen, Trevor Schmidt, and Davina Stewart, directed by Trevor Schmidt. Joan Crawford (The Movie Star) and Bette Davis (The Actress)—the ultimate Screen Goddesses, it's just too bad they hate each other so much • Previews: November 28 • November 29-December 9, 2007

Caravane théâtrale (community show) La Cité, 8627 rue Marie-Anne-Gaboury, 91 Street, 469 8400 • L'UniThéâtre • A series of one-act plays • November 22-24, 2007; November 29-December 1, 8 pm; November 25; December 2, 2007, 2 pm • Tickets: \$23 (adults)/\$15 (students)

Choke Roxy Theatre, 10708-124 Street, 453 2440 • Theatre Network • A world premiere about a mother's love for her sons, by Theatre Network's playwright-in-residence Cathleen Rootsart, starring Chris Bullough, Kevin Corey and Maralyn Ryan, directed by Marianne Copithorne. When Catherine becomes seriously ill, it turns the family upside down, forcing her sons Dylan and Greg to push past their sibling rivalries and figure out what it means to care for someone else • November 1-18, 2007

Desperate Households Jubilations Dinner Theatre, 8882-170 Street, 484.2424 • On Hysteria Lane life appears quiet and serene. The houses, the lawns and the gardens are perfect, and the people who live on Hysteria Lane appear to be perfect, too. This is a look at life behind the walls of a gated, bedroom community where affairs, scandals, music, murder, dance, intrigue, food and deception exist—all the elements for an amazing block party • November 2, 2007-January 27, 2008

Hana's Suitcase Citadel Shochor Theatre, 9828-101A Avenue, 425.1820 • By Emil Sher based on the book by Karen Levine, directed by Allen Macinnis. A suitcase from Auschwitz arrived at a children's Holocaust education centre in Tokyo, Japan. On the outside, painted in white, were the words: "Hana Brady, May 16, 1931" and "Waisenkind"—the German word for orphan. The children who saw the suitcase on display were full of questions. Recommended for youth 10 years of age and up in Grades 5-12. Each performance will be followed by a talkback with members of the cast • November 3-15, 2007

Jack and the Beanstalk Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • Presented by Missoula Children's Theatre (MCT). A classic tale featuring local students • Saturday, November 24, 2007, 3 pm and 7 pm • Tickets \$12 50 (adult)/\$10.50 (student/senior)/\$7 50 (child) • Tickets available at TicketMaster, 451 8000

Little Women Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • Music by Jason Howland, lyrics by Mindi Dickstein, book by Allan Knee. Based on Louisa May Alcott's novel Musical, set during the Civil War, produced by MacEwan Theatre Arts and Theatre Production Programs • November 1-2, 2007, 8 pm • Tickets: \$15 (adult)/\$10 (senior/student) • Tickets available at TicketMaster, 451.8000

Loud 'n' Queer Cabaret Third Space, 11516-103 Street, 420.1757 • Workshop West Theatre with Guys in Disguise • 16th Annual Cabaret • Part of the Exposure Festival, Edmonton's annual celebration of all things theatrically queer • November 23-24 • Tickets available at the box office

A Midsummer Night's Dream—The Horizon Players Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • A magical story of star-crossed lovers and overly ambitious homespun clowns—one of Shakespeare's funniest comedies • November 29, 30, December 1, 2007, 7:30 pm • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster 451.8000

Movin' Out Jubilee Auditorium, 11455-87 Avenue, 427.2760 • Broadway Across Canada • Billy Joel and director/choreographer Twyla Tharp have joined forces to create this new musical—a story of five lifelong friends over two turbulent decades • November 14-17, 2007, 8 pm; November 18, 7:30 pm; November 17-18, 2 pm • Tickets available at TicketMaster, 451.8000

Oh Susanna! Varscona Theatre, 10329-83 Avenue, 433.3399 • A Euro-style variety spectacle featuring laughs, music, and antics guided by international glamour-gal Susanna Patchouli and her divine co-host Eros, God of Love • \$10 at the door • Saturday, November 24, 2007, 11 pm

Peace, Love and Rock 'N' Roll Mayfield Dinner Theatre, 16615-109 Avenue, 483 4051 • Written and

compiled by Will Marks. Take a wild ride back to the swingin' '60s, celebrate the Twist, the Watusi, the British Invasion, the Beach Boys, Motown and the mini skirt • November 9, 2007-February 17, 2008 • Buffet and show: \$59-\$89

The Shape Of A Girl (439.3905) • Concrete Theatre • This one-woman show by Joan McLeod is for Junior and Senior High schools; it is a powerful and emotional exploration of bullying and teen violence • Touring Edmonton and area Junior and Senior High schools: November 12-23, 2007. Public performances: November 9-10, 23-24, 2007

Sophocles' Antigone Timms Centre for the Arts, Main Stage, 86 Avenue, 112 Street, 492.2495 • Studio Theatre • Adapted and directed by Department of Drama Professor Kathleen Weiss. Two brothers have fallen. King Creon allows only one to be buried, forbidding funeral rites to the other, but Antigone resolves to give her brother proper burial, no matter the consequences • November 29-December 8, 2007, 7:30 pm; matinee Thursday, December 6, 12:30 pm; no show Sunday, December 2

Stuck Third Space, 11516-103 Street, 420 1757 • Workshop West Theatre • By David Rubinoff • Featuring Frank Zotter, directed by Rob Moffat • November 1-10, 2007 • TIX on the Square, 420.1757

Vimy Citadel Maclab Theatre, 9828-101A Avenue, 425.1820 • By Vern Thiessen, directed by James Macdonald • Until November 11, 2007

What the Butler Saw Timms Centre for the Arts, Main Stage, 86 Avenue, 112 Street, 492 2495 • Studio Theatre • By Joe Orton, directed by Ron Jenkins • A psychiatrist is convincing a young woman to undress as part of a job interview, when his wife enters, a wild, farcical romp is off and running • November 1-10, 2007, 7:30 pm; matinee Thursday, November 8, 12:30 pm; no show Sunday, November 4

XXXmas 3 PCL Studio TransAlta Arts Barns, 10330-84 Avenue, 686.5960 • Mostly Water Theatre's sketch comedy, perfect for grinchers, cynics and anyone who gets frustrated by excessive Christmas decorations. Watch out for some swearing, some vulgarity, and plenty of hilarity • November 22-December 1, 2007; 8 pm (no show on Monday) • Tickets available at the door

DECEMBER ART GALLERIES

AGA—Art Gallery of Alberta Enterprise Square, 100-10230 Jasper Avenue, old Hudson Bay store, 422.6223 • *Frederick Varley: Portraits Into the Light*: Portraiture by Frederick Varley within the context of Canada's history of portrait painting through the 20th century. Organized and circulated by the Varley Art Gallery; December 8, 2007-February 17, 2008 • *New Acquisitions*: Curated by Catherine Crowston; until February 17, 2008 • *Fun House*: until January 6, 2008 • *Actualizing Ed Ruscha*: until January 6, 2008 • All Day Saturdays: December 8, 1-4 pm

A. J. Ottswell Art Centre 590 Broadmoor Blvd Sherwood Park, 449.4443 • *Christmas Market Place* Artworks by the Art Society of Strathcona County • December 1-2, 2007 • Request donation for Food Bank

Alberta Craft Council 10186-106 Street, 488 6611, 1 800 do craft (toll free in Alberta) • *Edmonton Traditional Rug Hookers Guild*, juried exhibition; until December 8, 2007

Art Beat 26 St Anne Street, St Albert, 459 3679 • Featuring artworks by the gallery artists • December, January and February

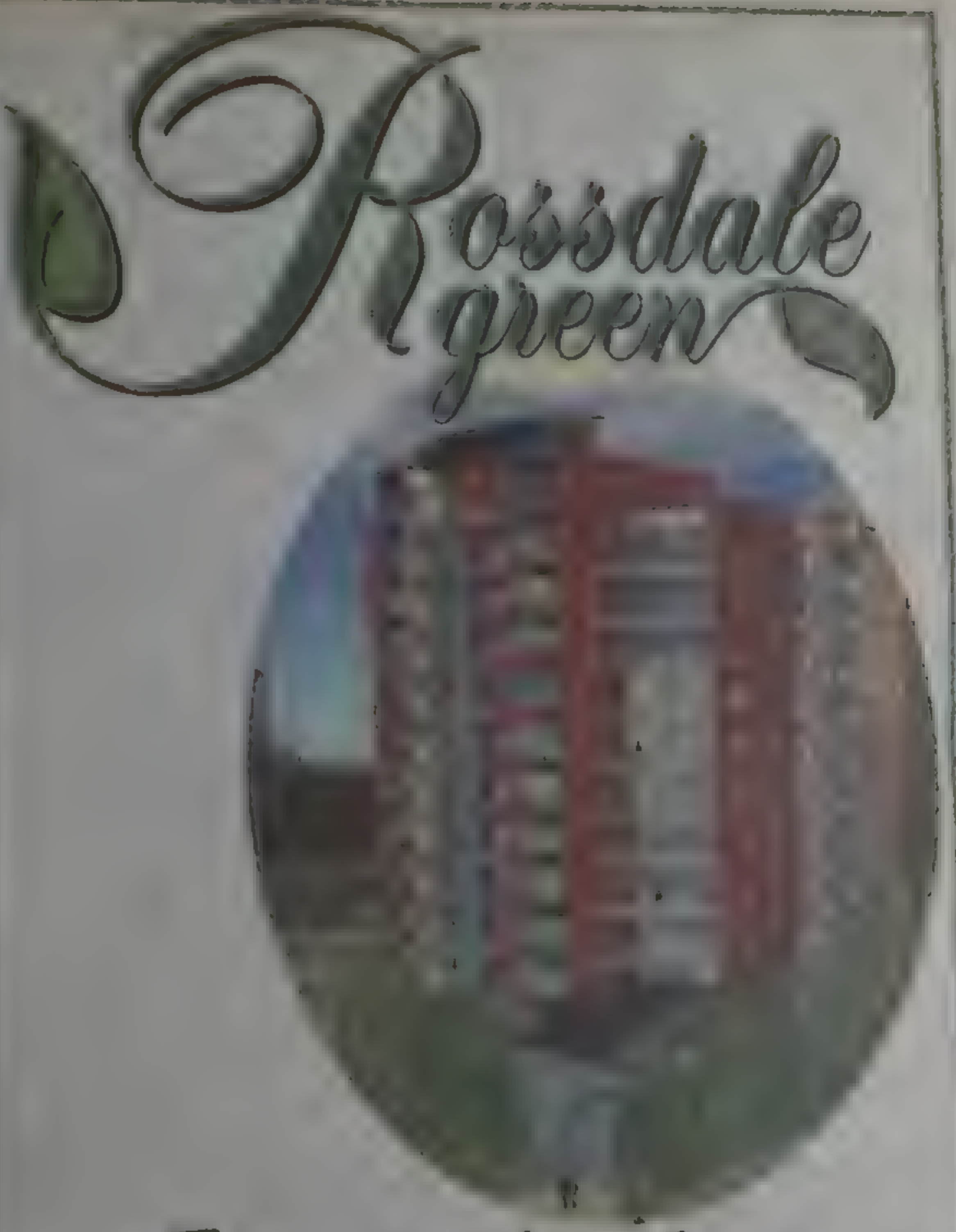
Fringe Gallery 10516 Whyte Avenue, basement of the Paint Spot, 432.0240 • Artworks by Neil Fiertel and Sidsel Bradley • Through December, 2007

Front Gallery 12312 Jasper Avenue, 488.2952 • New urban abstract work by Tony Baker; December 4-15, 2007; opening reception: Thursday evening, December 6 • *Sherry and Shortbread*: A Christmas evening celebration of fine art; December 6, 5-8 pm, 2007

Gallery A University of Alberta Museums, Museums and Collections Services, Main Floor, TELUS Centre for Professional Development, U of A Campus, 492 5834 • *Dressed to Rule: 18th Century Court Attire in the MacTaggart Art Collection*: This is the inaugural exhibition for both the new Gallery A and the MacTaggart Art Collection. A selection of court attire from the Qing Dynasty (1644-91), curated by John Vollmer • Until December 16, 2007

Gallery at Milner Stanley A. Milner Library Main Fl, Sir Winston Churchill Square, 496.7030 • Open Mon-Fri 9 am-9 pm; Sat 9 am-6 pm; Sun 1-5 pm • Hand

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THE SEASON

MUSIC

Al Simmons Winspear Centre, 9720-102 Avenue, 429.1992 • December 21-22, 2007 • Tickets available at the Winspear box office

Drum and Dance Jams Hazeldean Hall, 9630-66 Avenue, 433.6279, www.vibe-tribe.ca • Vibe Tribe Productions drum circle lead by Paul Bromley, drums available, no experience needed • First and last Tuesday of each month, 6:30-8:30 pm • Tickets: \$10 (door), children under 12 free

A Jazzy Christmas Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • The River City Big Band with P. J. Perry • Friday, December 14, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

MacEwan's Music Program 497.4436 • Big band concert • December 2007 • Tickets available at TIX on the Square

Michelle Wright Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • *I'm Dreaming of a Wright Christmas* Tour 2007; country • Wednesday, December 12, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Natalie MacMaster Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • December 11-12, 2007, 8 pm • Tickets: \$46.50 (adult)/\$44.50 (senior/student) • Tickets available at TicketMaster, 888.2424

New Year's Eve The Top Ten Show and Revue Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Starring Dave Babcock • December 31

Northern Bluegrass Circle Music Society Pleasantview Community Hall, 10860-57 Avenue, 922.4204 • Jam session every Wednesday; slow pitch jam starts at 6:45 pm, the regular jam starts at 7:30 pm • Through to September 2008, 6:30 pm [door] • \$2 donation/person

Songs of John Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • Tribute to John Lennon featuring Mark Sterling; pop/rock • Saturday, December 8, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Terry McDade and the McDades' Christmas Show Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Celtic • December 7, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Wild Rose Old Time Fiddlers Society Pleasantview Community Hall, 10860-57 Avenue, 433.2815 • Old time fiddle music jam and dance every Monday

Winter Harp Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • Contemporary, Celtic and medieval songs and stories in celebration of Christmas and winter • Monday, December 10, 2007, 7:30 pm • Tickets: \$30 (adult)/\$25 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster 451.8000

THEATRE

Bitchslap! Roxy Theatre, 10708-124 Street, 453.2440 • Guys in Disguise, Theatre Network Roxy Performance Series • By Darrin Hagen, starring Darrin Hagen, Trevor Schmidt, and Davina Stewart, directed by Trevor Schmidt. Joan Crawford (The Movie Star) and Bette Davis (The Actress)—the ultimate Screen Goddesses, it's just too bad they hate each other so much • Until December 9, 2007

Caravane Théâtrale (community show) La Cité, 8627 rue Marie-Anne-Gaboury, 91 Street, 469.8400 • L'UniThéâtre • A series of one act plays • December 1, 2007, 8 pm; December 2, 2 pm • Tickets: \$23 (adults)/\$15 (students)

A Christmas Carol Citadel MacLab Theatre, 9828-101A Avenue, 425.1820 • Adapted by Tom Wood based on the story by Charles Dickens, directed by Bob Baker and starring Tom Wood as Ebenezer Scrooge • December 1-23, 2007

Christmas Carol Project Roxy Theatre, 10708-124 Street, 453.2440 • A Brass Monkey Production starring Kenneth Brown as narrator, Bill Bourne (Scrooge), Tom Roschkov (Bob Cratchit), Kevin Cook (Ghost of Marley), Terry Morrison (Ghost of Christmas Past), Al Brant (Ghost of Christmas Present), Dale Ladouceur (Ghost of Christmas Future), and Maria Dunn (Tiny Tim), with Bill Hobson on drums and percussion. A unique fusion of theatre and music, the spirit of the classic Dickens tale translated into a modern roots music celebration • December 14-15, 2007, 7 pm; December 16, 2 pm; December 19-22, 7 pm • www.brassmonkeyproductions.com

Cinderella TransAlta Arts Bams, 10330-84 Avenue, 148.9000 • Fringe Theatre Adventures • Produced by Alberta Opera, adapted by Garner Butler and Jeff Unger, music by Jeff Unger, directed by Farren Timoteo. Cinderella faces a life of drudgery as a ser-

vant to her evil and hapless stepsisters and can only dream about going to the Royal Ball. With a little help from her godmother, Cinderella dons a new wardrobe and a new faith in her self. She attends the Ball and captivates Prince Andrew. Recommended for children 5-12 or Grades K-6 • December 7-9, 2007

Desperate Households Jubilations Dinner Theatre, 8882-170 Street, 484.2424 • Until January 27, 2008

Jesus Christ Superstar Jubilee Auditorium, 11455-87 Avenue, 427.2760 • By Andrew Lloyd Webber and Tim Rice, the story of the final seven days in the life of Jesus of Nazareth • December 10-11, 2007, 7:30 pm • Tickets: \$65/\$55/\$45 • Tickets available at TicketMaster, 451.8000

A Midsummer Night's Dream—The Horizon Players Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • A magical story of star-crossed lovers and overly ambitious homespun clowns—one of Shakespeare's funniest comedies • December 1, 2007, 7:30 pm • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster 451.8000

Oh Susanna! Christmas Special Varscona Theatre, 10329-83 Avenue, 433.3399 • A Euro-style Christmas variety spectacle featuring Yuletide songs guided by the little elf, Susanna Patchouli and her divine helper, Eros, the God of Love • \$10 at the door • Saturday, December 15, 2007, 11 pm

Peace, Love and Rock 'N' Roll Mayfield Dinner Theatre, 16615-109 Avenue, 483.4051 • Written and compiled by Will Marks. Take a wild ride back to the swingin' '60s, celebrate the Twist, the Watutsi, the British Invasion, the Beach Boys, Motown and the mini skirt • Until February 17, 2008 • Buffet and show: \$59-\$89

Sinbad the Sailor Walterdale Playhouse, 10322-83 Avenue, 439.2845 • By Paul Reakes • A mystical journey to the Far East where sultans, flying carpets, music and adventure await! This classic pantomime, in the true tradition, blends familiar music and adventure with slap-stick comedy and deeds of der-ring-do! Take a magic carpet ride to Constantinople where our hapless hero must rescue the pilfered princess from the vile villain in an unforgettable romantic adventure for the entire family • December 5-15, 2007; audition dates: September 9-10, 2007

Sophocles' Antigone Timms Centre for the Arts, Main Stage, 86 Avenue, 112 Street, 492.2495 • Studio Theatre • Adapted and directed by Department of Drama Professor Kathleen Weiss. Two brothers have fallen. King Creon allows only one to be buried, forbidding funeral rites to the other, but Antigone resolves to give her brother proper burial, no matter the consequences • Until December 8, 2007, 7:30 pm; matinee Thursday, December 6, 12:30 pm; no show Sunday, December 2

South Pacific (the musical) Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Music by Richard Rodgers, lyrics by Oscar Hammerstein II, and based on the book by Oscar Hammerstein II and Joshua Logan adapted from James Michener's novel *Tales of the South Pacific* • December 21, 2007-January 5, 2008 • Tickets available at Festival Place box office

CONTINUES ON NEXT PAGE

You Are Here
by Daniel MacIvor

Sinbad the Sailor
by Paul Reakes

Crimes of the Heart
by Beth Henley

Lion in Winter
by James Goldman

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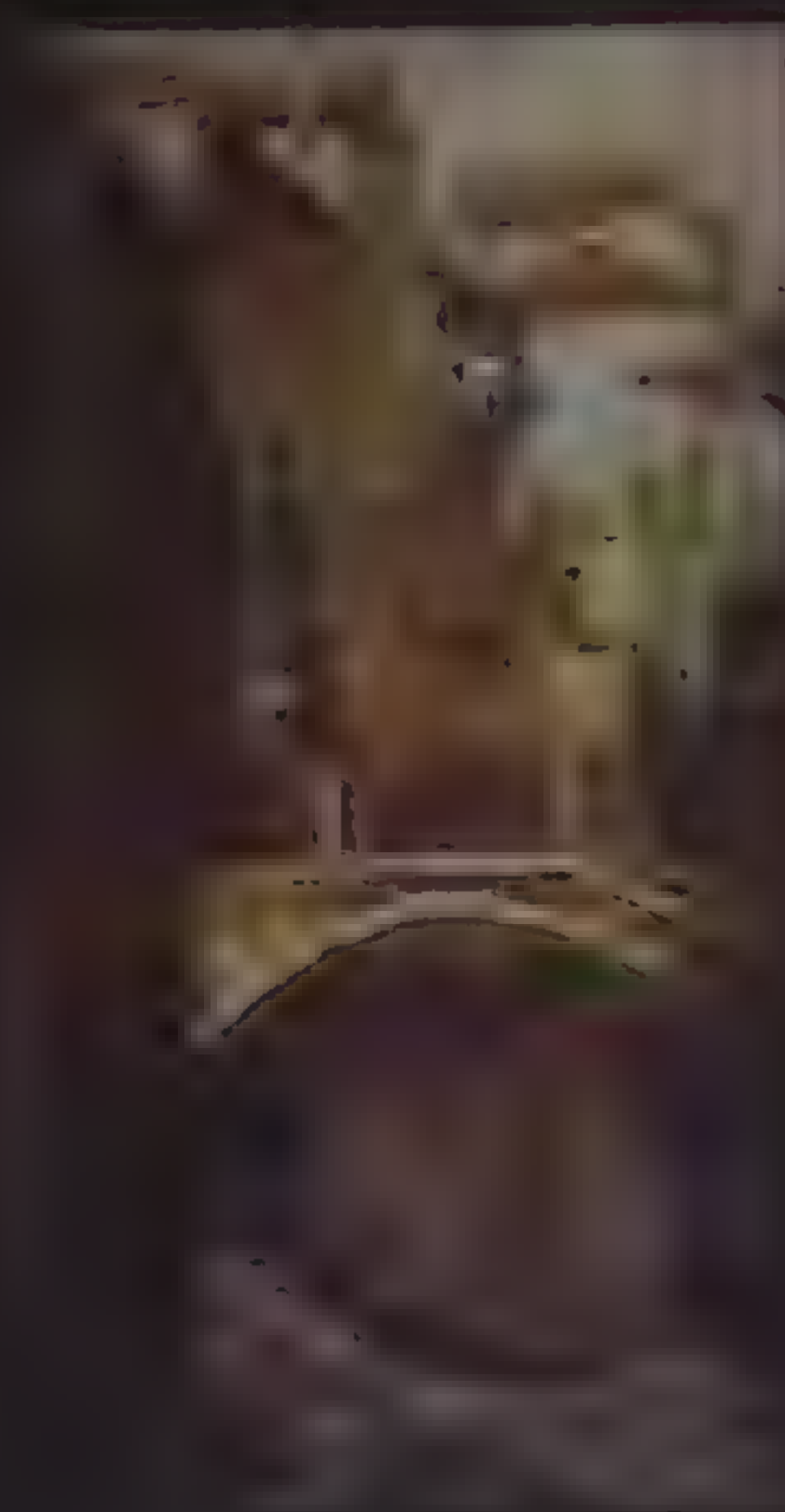
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THE SEASON

CONTINUED FROM PREVIOUS PAGE

JANUARY ART GALLERIES

AGA—Art Gallery of Alberta Enterprise Square, 100-10230 Jasper Avenue, old Hudson Bay store, 422.6223 • *Generation*: January 19-March 24, 2008 • *small*: Mechanical reproduction, photographic imaging and digital technique have contributed to an altered sense of scale. How do artists represent our evolving sense of balance, proportion and scale? Curated by Marcus Miller; until March 24, 2008 • *Frederick Varley: Portraits Into the Light*: The portrait-ture of Frederick Varley within the context of Canada's history of portrait painting organized and circulated by the Varley Art Gallery; until February 17, 2008 • *New Acquisitions*: Curated by Catherine Crowston; until February 17, 2008 • *Fun House*: until January 6, 2008 • *Actualizing Ed Ruscha*: until January 6, 2008 • All Day Saturdays: January 19, 1-4 pm

Art Beat 26 St Anne Street, St Albert, 459.3679 • Featuring artworks by the gallery artists • January and February, 2008

Fringe Gallery 10516 Whyte Avenue, basement of the Paint Spot, 432.0240 • Artworks by Tom Yorke • Through January 2008

Gallery A University of Alberta Museums, Museums and Collections Services, Main Floor, TELUS Centre for Professional Development, U of A Campus, 492.5834 • *We Are What We Wore—100 Years at the University of Alberta as Told Through Clothing*. Featuring clothing and textiles from the Clothing and Textile Collection in celebration of the University of Alberta's centenary in 2008 • January 21-March 2, 2008

Harcourt House Arts Centre 3rd Floor, 10215-112 Street, 426.4180 • Jude Norris • *Spacefarers of the Expanse*: Tony Baker • January 10-February 16, 2008

McMullen Gallery Friends of the University Hospitals, U of A Hospital, 8440-112 Street, 407.7152 • Open: Mon-Fri 10 am-8 pm; Sat-Sun: noon-6 pm; evening and weekend hours subject to volunteer availability • *Four Outside Views*. A compilation of four artists' works that offer a glimpse into Alberta's diverse landscapes • Until February 10, 2008

MCPAG (Multicultural Centre Public Art Gallery) 5411-51 St, Stony Plain, 963.2777 • Artworks by members of the Society of Western Canadian Artists; until January 17, 2008 • Ceramics by Marjane M. Turnbull, masks and sculptures by Miya Turnbull; January 19-February 22, 2008; opening reception: Sunday, January 20

Profiles Public Art Gallery 19 Perron Street, St Albert, 460.4310 • *Windows*: Featuring artworks by Terry Reynoldson • January 10-February 29, 2008 • Opening reception: January 10, 7-9 pm

Snap Gallery 10309-97 Street, 423.1492 • **Main Gallery**: Printworks by Patrick Bulas based on looking at theoretical phenomena in scientific journals as well as his personal experience • January 10-February 23, 2008 • Opening reception: Thursday, January 10, 7 pm

Visual Arts Alberta Association 3rd Fl, 10215-112 Street, 421.1731/1.866.421.1731 • *Maelstrom*: Eugenia Castenada solo show • January 10-February 16, 2008 • Opening reception: January 10, 7-9 30 pm

COMEDY

Horizon Stage 1001 Calahoo Road; Spruce Grove, 962.8995 • An evening of adult comedy with skits, stories, Q and A sessions, and lots and lots of laughter with Mr Lahey and Randy of *Trailer Park Boys* Age restriction 16+ • Friday, January 11, 2008, 7:30 pm • Tickets: \$25 (adult)/\$20 (student/senior) • Tickets available at The Horizon Stage box office and TicketMaster 451.8000

DANCE

Mile Zero Dance Metro Cinema, 9828-101A Avenue, 424.1573 • MZD/FAVA LABA Dance Lab This year, in collaboration with FAVA, four teams of artists will be exploring dance for screen • January 25, 2008, 8 pm • Tickets: \$8 (FAVA/MZD member)/\$10 (general)

Splash!—Hip Hop Show Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • Presented by Edmonton's 3rd Street Beat Entertainment featuring Hip Hop crews, B-Boys,

Studio dancers, vocalists and variety • Friday, January 18, 2008, 7 pm • Tickets: \$12.50 (adult)/\$10.50 (student/senior)/\$7.50 (child) • Tickets available at TicketMaster, 451.8000

FILM

FAVA Zeidler Hall, Citadel Theatre, 9722-102 Street, 429.1671 • Annual Video Kitchen Class begins, January 19, 2008, noon • MZD/FAVA LABA Presentation of *Dance for Screen*; January 25, 2008, 8 pm at Metro Cinema

LITERARY

TALES—The Alberta League Encouraging Storytelling Rosie's Bar and Grill, 10475-80 Avenue, 437.9555 • Story Cafés: *Cabin Fever*: open mic opportunity • First Thursday each month, January 3 2008, 7-9 pm • \$5

TALES. Monthly Storytelling Circle City Arts Centre, 10943-84 Avenue, 437.9555 • Everyone welcome to tell stories or to come and listen • Second Friday each month, through to June 2008, 8 pm • \$3 admission, first time free

MUSIC (CLASSICAL)

Alberta Baroque Ensemble Robertson-Wesley United Church, 10209-123 Street • *Baroque Music from Italy*: Featuring Martin Riseley (viola) • January 20, 2008, 3 pm • Tickets: \$23 (adult)/\$18 (student/senior) • Tickets available at TIX on the Square

Edmonton Chamber Music Society Convocation Hall, Arts Building, University of Alberta campus, 433.4532 • Los Angeles Piano Quartet perform three works in the Romantic tradition for piano and strings • Saturday, January 19, 2008, 8 pm • Tickets: \$30 (regular)/\$20 (senior)/\$5 (student) • Tickets available at TIX on the Square, 420.1757, The Gramophone door

Edmonton Opera The Alberta Ballroom, Crowne Plaza Chateau Lacombe, 10111 Bellamy Hill • *H.M.S. Pinafore* Brunch: Opera Brunch: *Pancakes with your Puccini* • January 20, 2008, 11 am (brunch), 12.15 pm (performance) • Call 429.1000 for information or tickets.

Edmonton Symphony Orchestra Winspear Centre, 9720-102 Avenue, 429.1992 • Classic Landmarks Masters: *Beethoven, Brahms and Hamelin*: Jacques Lacombe (conductor), Marc-André Hamelin (piano) Saturday, January 12, 8 pm; *Symphony Prelude*, 7.15 pm • Sunday Showcase: *Beethoven, Brahms and Hamelin*: Jacques Lacombe (conductor), Marc-André Hamelin (piano); Sunday, January 13, 2 pm • Robbin-Lighter Classics: *European Journey*: Petar Dundjerski (conductor); Thursday, January 17, 8 pm • *Symphony for Kids: Winter Solstice—A Rocky Mountain Fairy Tale*, Petar Dundjerski (conductor), Samantha Whelan Kotkas (creator and narrator), Keon Birney (composer); Saturday, January 19, 2 pm • *Symphonie fantastique*: Friday Masters: William Eddins (conductor), Louise Bessette (piano); Friday, January 25, 7.30 pm. Afterthoughts: post-performance • Classic Landmarks Masters: Saturday, January 26, 8 pm, *Symphony Prelude*: 7.15 pm • Tickets available at the Winspear box office

I Tromboni Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Classical • January 20, 2008, 7:30 pm • Tickets available at Festival Place box office

Pro Coro Canada Winspear Centre, 9720-102 Avenue, 428.1414; Toll-free 1-800.563.5081 • *The Power of Music*: Leonard Ratzlaff (guest conductor) • Sunday, January 27, 2008, 2 pm • Tickets available at the Winspear box office

Sundays at 3 Organ Concerts First Presbyterian Church, 10025-105 St, 429.1655 • Ryan Jackson (organ concert) • January 13, 2008, 3 pm • Tickets \$15 available at TIX on the Square, 420.1757

University of Alberta Department of Music—Music at Convocation Hall Convocation Hall, Arts Building, University of Alberta • **Music at Convocation Hall II**: Chamber and klezmer music with the University of Calgary String Quartet with Guillaume Tardif (violin); Sunday, January 27, 2008, 4 pm • Tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • Tickets available at TIX on the Square, 420.1757; please contact the University of Alberta Department of Music to confirm concert information, 492.0601

University of Alberta Department of Music Convocation Hall, Arts Building, University of Alberta • **Alberta Baroque Ensemble Concerto Competition**; Tuesday, January 15, 2008, 8 pm • Tickets: \$15 (adult)/\$10 (student/senior) • **Concerto Competition Winner**: University Symphony Orchestra; works by Beethoven and Brahms; Sunday January 20, 2008, 8 pm • Tickets: \$15 (adult)/\$10 (student/senior) • Tickets available at TIX on the Square, 420.1757; please contact the University of

MUSIC

Come on in My Kitchen IX Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Featuring host Mark Sterling and guest Bob Evans; blues • January 25, 7:30 pm, 2008 • Tickets: \$28-\$32 • Tickets available at Festival Place box office

David Mylles and Cori Browster-Northern Lights Folk Club Queen Alexandra Community Hall, 10425 University Avenue • Saturday, January 19, 2008 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhre's Music, 477.1586 •

Drum and Dance Jams Hazeldean Hall, 9630-66 Avenue, 433.6279, www.vibe-tribe.ca • Vibe Tribe Productions drum circle lead by Paul Bromley, drums available, no experience needed • First and last Tuesday of each month, 6:30-8:30 pm • Tickets: \$10 (door), children under 12 free

The East Village Opera Company Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • pop/rock • January 26, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Elizabeth Shepherd Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Jazz • January 18, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Gord Bamford Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • Country with guest Krista Scoggins • Saturday, January 19, 2008, 8 pm • Tickets: \$26.50 (adult)/\$24 (senior/student) • Tickets available at TicketMaster, 451.8000

Jim Byrnes Acoustic Band Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • with The Sojourners; blues • January 19, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at the Festival Place box office

MacEwan's Music Program 497.4436 • Showcase band concert • January 2008 • Tickets available at TIX on the Square

Marc Atkinson Trio-Full Moon Folk Club St Basil's Cultural Centre, 10819-71 Avenue, 438.6410 • January 25 • Tickets: \$17 (advance)/\$20 (door) • Tickets available at Southside Sound and TIX on the Square, 420.1757

Matt Anderson Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • Blues, roots and rock musical • Friday, January 18, 2008, 7:30 pm • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster 451.8000

Matt Anderson Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • Saturday, January 12, 2008, 8 pm • Tickets: \$19.50 (adult)/\$17.50 (senior/student) • Tickets available at TicketMaster, 451.8000 • Master Workshop: Blues Guitar with Matt Anderson • Saturday, January 12, 2008, 2 pm; 992.6140

Northern Bluegrass Circle Music Society Pleasantview Community Hall, 10860-57 Avenue, 922.4204 • Jam session every Wednesday; slow pitch jam starts at 6:45 pm, the regular jam starts at 7:30 pm • Through to September 2008, 6:30 pm (door) • \$2 donation/person

Steve Pines Trio-Full Moon Folk Club St Basil's Cultural Centre, 10819-71 Avenue, 438.6410 • January 11, 2008 • Tickets: \$17 (advance)/\$20 (door) • Tickets available at Southside Sound and TIX on the Square

Wild Rose Old Time Fiddlers Society Pleasantview Community Hall, 10860-57 Avenue, 433.2815 • Old time fiddle music jam and dance every Monday

THEATRE

Beauty And The Beast Citadel Shctor Theatre, 9828-101A Avenue, 425.1820 • Music By Alan

Menken, lyrics by Howard Ashman and Tim Rice, book by Linda Woolverton, directed by Bob Baker, and starring John Ulyatt as Lumière • Suitable for children five years of age and up • January 19-February 24, 2008

Cance Theatre Festival Third Space, 11516-103 Street, 420.1757 • Workshop West Theatre • Featuring *Fish Eyes* and *Honour* • Written and performed by Anita Majumdar • January 22-26, 2008 • TIX on the Square, 420.1757

Desperate Households Jubilations Dinner Theatre, 8882-170 Street, 484.2424 • Until January 27, 2008

Good News John L. Haar Theatre, 10045-155 Street, 497.4393 • Main Stage theatre presented MacEwan's Theatre Arts and Theatre Production students • January 25-February 2, 2008 • Tickets: \$45 (adult)/\$30 (student/senior) • Tickets: \$8 (advance student/senior)/\$13 (advance adult) • Main stage performances available at TIX on the Square

Hansel and Gretel TransAlta Arts Barns, 10330-84 Avenue, 448.9000 • Fringe Theatre Adventures • Produced by Kaybridge Puppets, live music, mask and puppetry bring this classic tale to life. Set in the Canadian Rockies, a brother and sister learn about co-operation, conservation and courage as they venture through dark forests, climb tall mountains, confront wild animals and meet a witch. Recommended for children 5-12 or Grades K-6 • January 25-27, 2008 • \$23 (adult)/\$19 (student/senior)/\$12 (child)

Hockey Stories For Boys Roxy Theatre, 10708-124 Street, 453.2440 • Theatre Network Roxy Performance Series • George Szilagyi's humorous and heart-warming story of a man, down on his luck, who decides to take a run at the Stanley Cup; directed by Steve Pirot • January 2008

MacGregor's Hard Ice Cream and Gas Varscona Theatre, 10329-83 Avenue, 433.5564 • Shadow Theatre • By Daniel Macdonald • It's mid-winter in a Saskatchewan prairie town. The family patriarch has passed on, but the ground is too frozen to bury him. Caught in limbo until the thaw, the family is unable to move to the next, long-awaited phase of their lives • January 24-February 10, 2008

The Mighty Carline Third Space, 11516-103 Street, 420.1757 • Workshop West Theatre • By Collin Doyle • This hilarious and heartbreaking production features the Carlin family as they deal with grief the best way they can...a lot of beer, bickering and bonding • January 10-20, 2008 • Theatre 6-Pack offers 6 productions: \$77 (pass) at TIX on the Square, 420.1757

Oh Susanna! Varscona Theatre, 10329-83 Avenue, 433.3393 • A Euro-style variety spectacle featuring laughs, music, and antics guided by international glamour-gal Susanna Patchouli and her divine co-host Eros, God of Love • \$10 at the door • Saturday, January 26, 2008, 11 pm

Pesco, Love and Rock 'N' Roll Mayfield Dinner Theatre, 16615-109 Avenue, 483.4051 • Buffet and show: \$59-\$89

South Pacific (the musical) Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Music by Richard Rodgers, lyrics by Oscar Hammerstein II, and based on the book by Oscar Hammerstein II and Joshua Logan, adapted from James Michener's novel *Tales of the South Pacific* • Until January 5, 2008 • Tickets available at Festival Place box office

FEBRUARY ART GALLERIES

AGA-Art Gallery of Alberta Enterprise Square, 100-10230 Jasper Avenue, old Hudson Bay store, 422.6223 • *Trajectories Of Modernism: Edmonton: 1970-1985*: How Edmonton developed and maintained a strong modernist tradition; how the artists,

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THE SEASON

CONTINUED FROM PREVIOUS PAGE

collectors and institutions influenced the production and circulation of modern art in the city. Curated by Dr. Anne Whitelaw; February 30-May 25, 2008 • *Alternative Edmonton: 1970-1985*, February 30-May 25, 2008 • *Generation*: until March 24, 2008 • *small: until March 24, 2008* • *Frederick Varley: Portraits into the Light*: The portraiture of Frederick Varley within the context of Canada's history of portrait painting throughout the twentieth century. Organized and circulated by the Varley Art Gallery; until February 17, 2008 • *New Acquisitions*: Curated by Catherine Crowston; until February 17, 2008 • All Day Saturdays: February 18, 1-4 pm

Art Beat 26 St Anne Street, St Albert, 459.3679 • Featuring artworks by the gallery artists • Through February 2008

Fringe Gallery 10516 Whyte Avenue, basement of the Paint Spot, 432.0240 • Paint Spot Staff Show • Through February 2008

Gallery A University of Alberta Museums, Museums and Collections Services, Main Floor, TELUS Centre for Professional Development, U of A Campus, 492.5834 • *We Are What We Wore—100 Years at the University of Alberta as Told Through Clothing*: Featuring clothing and textiles from the Clothing and Textile Collection in celebration of the University of Alberta's centenary in 2008 • Until March 2, 2008

Harcourt House Arts Centre 3rd Floor, 10215-112 Street, 426.4180 • Jude Norris • *Spacefarers of the Expanse*: Tony Baker; until February 16, 2008 • *Business As Usual*: Lynn Richardson; *Unpacked*: Jennifer Pickering; February 28-April 5, 2008

McMullen Gallery Friends of the University Hospitals, U of A Hospital, 8440-112 Street, 407.7152 • Open: Mon-Fri 10 am-8 pm; Sat-Sun: noon-6 pm; evening and weekend hours subject to volunteer availability • *Four Outside Views*: A compilation of four artists' works that offer a glimpse into Alberta's diverse landscapes; until February 10, 2008 • *Fused by Silver*: Black and white photography by the Monochrome Guild; February 16-April 13, 2008

MCPAS (Multicultural Centre Public Art Gallery) 5411-51 St. Stony Plain, 963.2777 • Ceramics by Marjane M. Turnbull, masks and sculptures by Miya Turnbull; until February 22, 2008 • Sculptures by Rebecca Caron Lienau and Paintings by

Igor Woronik: February 23-March 25, 2008, opening reception: Sunday, February 24, 2008

Profile Public Art Gallery 19 Perron Street, St Albert, 460.4310 • *Windows*: Featuring artworks by Terry Reynoldson • Until February 29, 2008

Snap Gallery 10309-97 Street, 423.1492 • **Main Gallery**: Printworks by Patrick Bulas based on looking at theoretical phenomena in scientific journals as well as his personal experience • Until February 23, 2008 • **Main Gallery**: Printworks by Karen Trask • February 28-April 12, 2008 • Opening reception: Thursday, February 28, 7 pm

Visual Arts Alberta Association 3rd Fl, 10215-112 Street, 421.1731/1.866.421.1731 • *Maelstrom*: Eugenia Castenada solo show; until February 16, 2008 • *Up Close*: Artworks by Niki Standing and Robert Todrick; February 28-April 5, 2008; opening reception: February 28, 7-9:30 pm

COMEDY

Festival Place 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Bowser and Blue • February 1, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

DANCE

Alberta Ballet Jubilee Auditorium, 11455-87 Avenue, 428.6839 ext 1 • *Dangerous Liaisons*: Based on the Oscar-winning movie, *Dangerous Liaisons* features numerous composers, including Einojuhani Rautavaara, Giya Kanchelli and Arvo Pärt. Mature subject matter. Not suitable for children • February 15-16, 2008 • Tickets available at TicketMaster, 451.8000

Brian Webb Dance Company—Toronto Dance Theatre John L. Haar Theatre 10045-156 Street, 452.3282 • February 21-22, 2008

Mile Zero Dance The Landing Pad, 201, 10923-101 Street, 424.1573 • *Lost and Found*: Ce N'est Pas Une Pirouette salon series • February 22-23, 2008, 8 pm • Tickets: \$10 (member)/\$12 (general)

Riverdance Jubilee Auditorium, 11455-87 Avenue, 427.2760 • *Broadway Across Canada* • February 19-24, 2008 • www.riverdance.com

LITERARY

TALES—The Alberta League Encouraging Storytelling Rosie's Bar and Grill, 10475-80 Avenue, 437.9555 • *Story Cafés: Love 'Em and Leave 'em*: open mic opportunity • First Thursday each month, February 7, 2008, 7-9 pm • \$5

TALES. Monthly Storytelling Circle City Arts Centre, 10943-84 Avenue, 437.9555 • Everyone welcome to tell stories or to come and listen • Second Friday each month, through to June 2008, 8 pm • \$3 admission, first time free

MUSIC (CLASSICAL)

Concordia School of Music Venue TBA, 479.9313 • *Hymnfest*: Concordia Religious Studies, Concordia Chapel Ministries • Sunday, February 10, 7:30 pm

Concordia Symphony Orchestra Robert Tegler Student Centre, 73 Street south of 112 Avenue, 479.8481, 479.9313 • *Beethoven Violin Concerto*: Frank Ho (violin) • Sunday, February 17, 2008, 3 pm • Tickets: \$10 (adult)/\$8 (senior, student/child)/\$25 (family) • Tickets available at the door, Concordia student accounts office

Da Camera Singers Robertson-Wesley United Church, 10209-123 Street • Handel's *Dixit Dominus*, • February 17, 2008, 8 pm • Tickets: \$10/\$15; \$35 (subscription) • Tickets available at TIX on the Square or at the door

Edmonton Chamber Music Society Convocation Hall, Arts Building, University of Alberta campus, 433.4532 • Ensemble Caprice, Montreal-based ensemble, under artistic direction of Matthias Maute and Sophie Larivière, present Baroque Turbulence • Saturday, February 23, 2008, 8 pm • Tickets: \$30 (regular)/\$20 (senior)/\$5 (student) • Tickets available at TIX on the Square 420.1757, The Gramophone, door

Edmonton Classical Guitar Society Muttart Hall, Alberta College, 10050 Macdonald Drive, 489.9580 • Thomas Voiteau • Friday, February 8, 2008 • Tickets: \$25 (regular)/\$20 (student/senior/member)

Edmonton Opera Jubilee Auditorium, 11455-87 Avenue, 427.2760 • *H.M.S. Pinafore*, William S. Gilbert and Sir Arthur Sullivan. Sung in English with English supertitles • February 2, 5 and 7, 2008, 7:30 pm

pm

Edmonton Symphony Orchestra Winspear Centre, 9720-102 Avenue, 429.1992 • Robbins Pops: *Big Band Celebration*: Erich Kunzel (conductor), Jeff Berger (vocalist), Steven Bailey and Nathalie Gomes (dancers); February 8-9, 8 pm • *Friday Masters: ESO Jazz Masters*: William Eddins (conductor and piano); Afterthoughts: post-performance; Friday, February 22, 7:30 pm • *Classic Landmarks Masters*: William Eddins (conductor and piano); Saturday, February 23, 8 pm; *Symphony Prelude*: 7:15 pm • Robbins Lighter Classics: *From the Heart of Broadway*: William Eddins (piano and conductor), James Campbell (clarinet), Sheri Somerville (vocalist); Thursday, February 28, 8 pm • Tickets available at the Winspear box office

EKOS Singers McDougall United Church • with I Coristi • February 2, 2008, 8 pm • Ticket prices to be announced www.ekosingers.com

Pro Coro Canada Winspear Centre, 9720-102 Avenue, 428.1414; Toll-free 1-800.563.5081 • *One Earth, Many Voices*: Richard Sparks (conductor) • Sunday, February 24, 2008, 2 pm • Tickets available at the Winspear box office

University of Alberta Department of Music—Music at Convocation Hall Convocation Hall, Arts Building, University of Alberta • **Music at Convocation Hall I—From Mozart to Martins**: Beth Levia (oboe), Jeff Campbell (clarinet), Matthew Howatt (bassoon); Friday, February 1, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **Music at Convocation Hall II**: Guillaume Tardif; Sunday, February 3, 2008, 3 pm (2:15 pm pre-concert introduction); tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **Music at Convocation Hall I**: William Street (saxophone), Roger Admiral (piano), Trevor Brandenburg (percussion); Friday, February 29, 2008, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • Tickets available at TIX on the Square, 420.1757; please contact the University of Alberta Department of Music to confirm concert information, 492.0601

University of Alberta Department of Music—Choir of Choirs Winspear Centre, 9720-102 Avenue, 492.0601 • University of Alberta Centennial Celebration featuring the University of Alberta Concert Choir (Debra Cairns, conductor), Mixed Chorus (Robert de Frece, conductor), Choral St Jean (Laurier Fagnan, conductor), Augustana Choir (Ardelle Rles, conductor), Madrigal Singers (Leonard Ratliff, conductor), with the University Symphony Orchestra (Tanya Prochazka, conductor), and the University of

Alberta Symphonic Wind Ensemble (Angela Schroeder, conductor) • Sunday, February 10, 2008, 3 pm • Admission: TBA • Please contact the University of Alberta Department of Music to confirm concert information, 492.0601

University of Alberta Department of Music Convocation Hall, Arts Building, University of Alberta • University of Alberta Symphonic Wind Ensemble; Angela Schroeder (conductor); Friday, February 15, 2008, 8 pm • Tickets: \$15 (adult)/\$10 (student/senior) • Tickets available at TIX on the Square, 420.1757; please contact the University of Alberta Department of Music to confirm concert information, 492.0601

MUSIC

Al Brant and Cara Luft—Northern Lights Folk Club Queen Alexandra Community Hall, 10425 University Avenue • Saturday, February 2, 2008 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhre's Music, 477.1586

Black Umfolosi Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • World • February 10, 2008, 7:30 pm • Tickets: \$26 (adult)/\$18 (child) • Tickets available at Festival Place box office

Darcie Deaville/Jane Gillman Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Singer/songwriter • Tickets: \$28-\$32 • Tickets available at Festival Place box office • February 24, 2008, 7:30 pm

Drum and Dance Jams Hazeldean Hall, 9630-66 Avenue, 433.6279, www.vibe-tribe.ca • Vibe Tribe Productions drum circle lead by Paul Bromley, drums available, no experience needed • First and last Tuesday of each month, 6:30-8:30 pm • Tickets: \$10 (door), children under 12 free

Genticorum Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • Wooden flute, fiddle, acoustic guitar, jaw harp, bass and foot percussion with strong vocal harmonies from Québec, a blend of traditional songs and original compositions • Saturday, February 2, 2008, 7:30 pm • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at The Horizon Stage box office and TicketMaster 451.8000

Graham Guest—Full Moon Folk Club St Basil's Cultural Centre, 10819-71 Avenue, 438.6410 • Little Miss Higgins • February 8, 2008 • Tickets: \$17

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THE SEASON

CONTINUED FROM PREVIOUS PAGE

DANCE

Brian Webb Dance Company—Heidi Bunting Location TBA 452.3282 • March 2008 (dates TBA)

The Expanse Movement Arts Festival Catalyst Theatre, 8529 Gateway Blvd. expansefestival@gmail.com • Four days of aerial electricity, high velocity improvisation, New York edge, vicious video, mid-winter parkour and contemporary dance. Featuring new work from the K O Dance Project, Annie Dugan, Crazy Legs Contemporary and more. Presented by Azimuth Theatre • March 6-9, 2008 • For Festival or Day Passes call Azimuth Theatre at 454.0583

Isis Dance Festival Place Theatre, 100 Festival Way, Sherwood Park, 464.2852 • *Midnight at the Oasis: A Middle Eastern Dance* (belly dance) performance featuring choreographies from student and teacher as well as professional dancers and guests • Monday, March 31, 2008, 7:30 pm • Tickets: \$18 (adv)/\$22 (door) • Tickets available at Isis Dance, 439.6960 (available mid February) Festival Place box office, 464.2852

LITERARY

TALES.—The Alberta League Encouraging Storytelling Rosie's Bar and Grill, 10475-80 Avenue, 437.9555 • Story Cafés: *Celtic Stew* open mic opportunity • First Thursday each month, March 6 2008, 7-9 pm • \$5

TALES. Monthly Storytelling Circle City Arts Centre, 10943-84 Avenue, 437.9555 • Everyone welcome, tell stories or come to listen • Second Friday each month, through to June 2008, 8 pm • \$3 Admission, first time free

MUSIC (CLASSICAL)

Alberta Baroque Ensemble Robertson-Wesley United Church, 10209-123 Street • *Concertos in a Grand Tradition* Featuring David Sussman (oboe and

oboe d'amore), Lidia Khaner (oboe d'amore), Kathleen Ludwig (cello, ABE Scholarship winner) • March 2, 2008, 3 pm • Tickets: \$23 (adult)/\$18 (student/senior) • Tickets available at TIX on the Square

Angèle Dubois and Le Pieta Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • Sunday, March 9, 2008, 7 pm • Tickets: \$37.50 (adult)/\$35.50 (senior/student) • Tickets available at TicketMaster, 451.8000

Edmonton Chamber Music Society Convocation Hall, Arts Building, University of Alberta campus, 433.4532 • Russell Braun (baritone) performs Schubert's song cycle, *Winterreise*, presented by the ECMS and the Department of Music at the U of A • Friday, March 7, 2008, 8 pm • Tickets: \$20 (regular)/\$15 (senior)/\$5 (student) • Tickets available at TIX on the Square 420.1757, The Gramophone, door

Edmonton Classical Guitar Society Muttart Hall, Alberta College, 10050 Macdonald Drive, 489.9580 • Patrick Kearney • Friday, March 28, 2008 • Tickets: \$25 (regular)/\$20 (student/senior/member)

Edmonton Symphony Orchestra Winspear Centre, 9720-102 Avenue, 429.1992 • **Symphony for Kids:** Paul Hann (entertainer), William Eddins (conductor), Edmonton Children's Choir; Saturday, March 1, 2 pm • **Midweek Classics:** *Mozart, Brahms, Eddins and Mozart:* William Eddins (piano and conductor); Wednesday, March 5, 7:30 pm • **Robbins Pops:** *P.D.Q. Bach—The Vegas Years:* Peter Schickele (guest); March 7-8, 8 pm • **Friday Masters:** *Shostakovich and Dvořák:* Friday, March 14, 7:30 pm; Afterthoughts post-performance • **Classic Landmarks Masters:** William Eddins (conductor), Zuill Bailey (cello); Saturday, March 15, 8 pm; **Symphony Prelude:** 7:15 pm • **Classic Landmarks Masters Scheherazade:** William Eddins (conductor), Karen Gomyo (violin); Saturday, March 29, 8 pm; **Symphony Prelude:** 7:15 pm • **Sunday Showcase Scheherazade,** William Eddins (conductor), Karen Gomyo (violin); Sunday, March 30, 2 pm • Tickets available at the Winspear box office

Edmonton Youth Orchestra (EYO) Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • **Director/Conductor** Michael Massey • Sunday, March 2, 2008, 3 pm • Tickets: \$12.50 (adult)/\$10.50 (student/senior)/\$7.50 (child) • Tickets available at TicketMaster, 451.8000

Pro Coro Canada Winspear Centre, 9720-102 Avenue, 428.1414; Toll-free 1-800.563.5081 • Good Friday at the Winspear *Rachmaninoff: All-Night Vigil:* Richard Sparks (conductor) • Friday, March 21, 2008,

7:30 pm • Tickets available at the Winspear box office

The Roaring Twenties in Sight and Sound Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Sara Davis Buechner • March 2, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Sundays at 3 Organ Concerts Robertson-Wesley United Church, 10209-123 Street, 429.1655 • Yoon Park and Philip Chow (organ concert) • March 9, 2008, 3 pm • Tickets: \$15 • Tickets available at TIX on the Square, 420.1757

University of Alberta Department of Music—Music at Convocation Hall Convocation Hall, Arts Building, University of Alberta • **Music at Convocation Hall II.** Neil Cockburn (organ), Olivier Messiaen *Les corps glorieux: 7 visions brèves de la vie des ressuscités;* Sunday, March 16, 2008, 3 pm • Tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • Tickets available at TIX on the Square, 420.1757

University of Alberta Department of Music Convocation Hall, Arts Building, University of Alberta • **Salute to the Bands:** University of Alberta and Grant MacEwan College Jazz Bands; Tom Dust and Raymond Baril (Directors); Monday, March 3, 2008, 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • **Kilburn Memorial Concert:** Russell Braun (baritone), featuring Franz Schubert *Winterreise;* Friday, March 7, 2008, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student); • **Alberta Honour Band** with University of Alberta Symphonic Wind Ensemble, Saturday, March 15, 2008, 7 pm • **Master of Music Choral Conducting Recital,** Adam Robertson (conductor), venue: TBA; Sunday, March 30, 2008, 3 pm; free admission • **University of Alberta Orchestral Winds and Percussion,** Angela Schroeder (conductor); Sunday, March 30, 2008, 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • Tickets available at TIX on the Square, 420.1757; please contact the University of Alberta Department of Music to confirm concert information, 492.0601

University of Alberta Department of Music—World Music Concert • Saturday, March 1, 2008, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **World Music Concert:** West African Music Ensemble, Robert Kpogo, (Director); Thursday, March 27, 2008, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) \$15 (adult)/\$10 (student/senior) • **World Music Concert:** Middle Eastern and North African Music Ensemble, Michael Frishkopf (Director); Friday, March 28, 2008, 8 pm; tickets: \$20 (adult)/\$15

(senior)/\$10 (student) \$15 (adult)/\$10 (student/senior) • **World Music Concert:** Indian Music Ensemble, Sharmila Mathur (Director); Saturday, March 29, 2008, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) \$15 (adult)/\$10 (student/senior) • Tickets available at TIX on the Square, 420.1757; please contact the University of Alberta Department of Music to confirm concert information, 492.0274 or 492.0601

MUSIC

Alison Brown Quartet Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Folk • March 29, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Angelique Kidjo—Winspear Centre Presents Winspear Centre, 9720-102 Avenue, 429.1992, 428.1414 • Monday, March 17, 2008, 8 pm • Tickets and season packages available at the Winspear Centre box office

Battlefield Band Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Celtic • March 21, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Connie Kaldor—25th Anniversary Gala Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • A gala evening of music to celebrate Horizon Stage's 25th Anniversary Season, including other local musicians, presentations and reception • Saturday, March 1, 2008, 7:30 pm • Tickets: \$30 (adult)/\$25 (student/senior) • Tickets available at The Horizon Stage box office and TicketMaster 451.8000

Drum and Dance Jams Hazeldean Hall, 9630-66 Avenue, 433.6279, www.vibe-tribe.ca • Vibe Tribe Productions drum circle lead by Paul Bromley, drums available, no experience needed • First and last Tuesday of each month, 6:30-8:30 pm • Tickets: \$10 (door), children under 12 free

Dust Poets Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • Five-piece acoustic folk group • Saturday, March 8, 2008, 7:30 pm • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at The Horizon Stage box office and TicketMaster 451.8000

Janiva Magness Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Blues • March 8, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Jed and Kelly—Full Moon Folk Club St Basil's

Cultural Centre, 10819-71 Avenue, 438.6410 • with Andrew Hardin • March 7, 2008 • Tickets: \$17 (advance)/\$20 (door) • Tickets available at Southside Sound and TIX on the Square

Karan Casey Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Folk • March 7, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available Festival Place box office

MacEwan's Music Program 497.4436 • Public concert • March 2008 • Tickets available at TIX on the Square

Malinky—Northern Lights Folk Club Queen Alexandra Community Hall, 10425 University Avenue • Saturday, March 1, 2008 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Mynre's Music, 477.1586 • Season ticket information available at 288.8111

Maria Dunn—Northern Lights Folk Club Queen Alexandra Community Hall, 10425 University Avenue • Saturday, March 15, 2008 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhre's Music, 477.1586 • Season ticket information available at 288.8111

Northern Bluegrass Circle Music Society Pleasantview Community Hall, 10860-57 Avenue, 922.4204 • Jam session every Wednesday; slow pitch jam starts at 6:45 pm, the regular jam starts at 7:30 pm • Through to September 2008, 6:30 pm (door) • \$2 donation/person

Ron Hynes and Chuck Brodsky Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Singer/songwriter • March 28, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

The Tennessee Three Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Country • March 9, 2008, 2 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Lissey Pollak—Cycology Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • Family concert, percussion, wind, and string sounds created with a bicycle • Saturday, March 29, 2008, 2 pm • Tickets: 3 show Family Matinee Package: \$30/\$12 (single) • Tickets available at The Horizon Stage box office and TicketMaster 451.8000

Wild Rose Old Time Fiddlers Society Pleasantview Community Hall, 10860-57 Avenue, 433.2815 • Old time fiddle music jam and dance every Monday

INDIE 5

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More information and season passes will be available later this summer at: www.indie5.ca

THEATRE

The December Man (L'homme De Décembre) • Citadel Rice Theatre, 9828-101A Avenue, 425.1820 • By Colleen Murphy, directed by Micheline Chevrier, starring Nicola Lipman and Brian Dooley. When Marc Lapine opened fire in the classroom at École Polytechnique in 1989, Kathleen and Benoît's son was among the men ordered out of the room. At first the parents feel lucky that he was spared, but Jean's young life comes utterly unglued. His only thoughts are of what he could and should have done. The Rice Theatre Series is for mature audiences. Content and language may not be suitable for all patrons • March 4-23, 2008

The Drowning Girls • Catalyst Theatre • By Daniela Vaskalic, Beth Graham and Charlie Tomlinson, presented by Bent Out of Shape Productions. Three brides and a bathtub. Who are they? Why are they there? As they dive into the water the women discover the truth of how their fates intertwine in this story of love and betrayal • March 12-23, 2008 • Tickets available at TIX on the Square

Fox Mo Divas The Third Space, 11516-103 Street, 471.1586 • Northern Light Theatre • Celine Dion, Barbara Streisand, Cher and Madonna—all played by local queens. Evening includes food, cocktails and an art auction of artworks by Carl Beam • March 15, 2008, 7 pm • \$25 available at TIX on the Square, 420.1757

Frazier—The College Years Jubilations Dinner Theatre, 8882-170 Street, 484.2424 • Before he went and hung out at that Boston bar where everybody knows your name, and before he had his own radio show in Seattle, Frazier Crame went to college. Join us as we seek to answer some questions about Frazier Crame. All this will be mixed to your favourite 60s Motown/R&B music • Until April 6, 2008

Half Life Citadel Shochor Theatre, 9828-101A Avenue, 425.1820 • By John Mighton, directed by Daniel Brooks. Clara and Patrick meet and fall in love in a nursing home. Or are they rekindling a passionate memory from the 1940s? She has Alzheimer's. He is guarded about his past as a military code-breaker. Clara's son and Patrick's daughter have differing opinions about their parents' emotionally-charged and physical relationship • March 8-30, 2008

Hot Mikado John L. Haar Theatre, 10045-155 Street, 497.4393 • Main Stage theatre presented

MacEwan's Theatre Arts and Theatre Production students • March 7-15, 2008 • Season passes for the main stage and theatre lab season will be available in early September through TIX on the Square 420.1757 • Tickets: \$8 (advance students/seniors)/\$13 (advance adults) main stage performances available at TIX on the Square

The Kitchen Witches Mayfield Dinner Theatre, 16615-109 Avenue, 483.4051 • By Caroline Smith • Isobel Lomax and Dolly Biddle are two "mature" TV cooking show hostesses who have hated each other for 30 years—ever since Stephen Biddle dated one and married the other. When circumstances put them together on a TV show called "The Kitchen Witches", the insults are flung harder than the food • Until April 13, 2008 • Buffet and show: \$49-\$79

The Lonesome West Roxy Theatre, 10708-124 Street, 453.2440 • Theatre Network Roxy Performance Series • By Martin McDonagh, starring Collin Doyle and James Hamilton, directed by Julien Arnold. Two brothers insist on squabbling over insignificant things even as darker events unfold. Despite the efforts of the local, often-drunk priest to bring the brothers to their senses, conflict, mayhem and hilarity emerge • Previews: March 11-12 • March 13-23, 2008

MacEwan's Theatre Lab Season 1st Fl Centre for the Arts and Communications, 10045-155 Street, 497.4393 • Each Theatre Lab is comprised of a double billing • March 12-16, 2008 • Season passes for the main stage and theatre lab season will be available in early September at TIX on the Square 420.1757 • Single tickets: \$7 (advance students/seniors) available at TIX on the Square

Nami Namerisson, The Viking Who Liked To Name Things Westbury Theatre, 439.3905 • Concrete Theatre with Fringe Theatre Adventures • Book and lyrics by Trevor Anderson, music by Bryce Kulak • March 4-9 at Westbury Theatre; Touring Edmonton and area Elementary schools and national touring: March 10-22, 2008

Oh Susanna! Varscona Theatre, 10329-83 Avenue, 433.3399 • A Euro-style variety spectacle featuring laughs, music, and antics guided by international glamour-gal Susanna Patchouli and her divine co-host Eros, God of Love • \$10 at the door • Saturday, March 29, 2008, 11 pm

Shakespeares's Twelfth Night Timms Centre for the Arts, Main Stage, 86 Avenue, 112 Street,

CONTINUES ON NEXT PAGE



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THE SEASON

CONTINUED FROM PREVIOUS PAGE

492.2495 • Studio Theatre • Directed by Eda Fiksen • *April Viczko* • A comedy involving mistaken identity, gender bending disguises and the madness of love • March 27-April 5, 2008, 7-30 pm; matinee Thursday, April 3, 12-30 pm, no show Sunday, March 30

3 Different Heavens The Third Space, 11516-103 Street, 471.1586 • Northern Light Theatre • By Nathan Cuckow, world premiere starring Coralie Carr and Brian Wensley. Examining religion, family relationships and struggle from the perspectives of two very different women who come together after a terrible accident involving both their sons • Until March 9, 2008 • Tickets: \$25 (adult)/\$18 (student/senior) • Tickets available at TIX on the Square; Wed: Pay-What-You-Can (door)

Three Viewings Varscona Theatre, 10329-83 Avenue, 433.5564 • Shadow Theatre • By Jeffery Hatcher • Three connected monologues, set in the same funeral parlour, expose the personal obsessions and sordidness of the citizens of a small mid-western town • March 13-30, 2008

APRIL ART GALLERIES

AGA—Art Gallery of Alberta Enterprise Square, 100-10230 Jasper Avenue, old Hudson Bay store, 422.6223 • *The Projectionists: 1965-1985*: A survey of projection-based art in Canada; April 5-June 8, 2008 • *Trajectories Of Modernism: Edmonton: 1970-1985*: until May 25, 2008 • *Alternative Edmonton 1970-1985*: until May 25, 2008 • All Day Saturdays: April 5, 1-4 pm

A. J. Ottawell Art Centre 590 Broadmoor Blvd, Sherwood Park, 449.4443 • *Spring Show and Sale* Works by the Art Society of Strathcona County • April 18-20, 2008 (tentative) • Opening reception: Friday night with artists in attendance

Fringe Gallery 10516 Whyte Avenue, basement of the Paint Spot, 432.0240 • Artworks by Beth Pederson • Through April 2008

Gallery at Milner Stanley A. Milner Library Main Fl, Six Winston Churchill Square, 496.7030 • Open Monday 1-5 pm, Sat 9 am-6 pm, Sun 1-5 pm • *Show* • Open to all, no submissions accepted • April 1-10, 2008

Harcourt House Arts Centre 3rd Floor, 10215-112 Street, 426.4180 • *Business As Usual*: Lynn Thompson • *Unsubscribed*: Lynn Thompson • Opening, until April 5, 2008 • *Paper Dreams*: Judy Anderson; Roger Grant, TBA; April 17-May 24, 2008

MacEwan Fine Art and Design Centre for the Arts and Communications, 10045-155 Street • Exhibition of a variety of types of works by students • April 2008

McMullen Gallery Friends of the University Hospital, U of A Hospital, 8440-112 Street, 407.7152 • Open Monday 10 am-3 pm; Sat-Sun: noon-6 pm • Exhibition: *World Heritage Sites* • Open to all, no submissions accepted • April 19-June 15, 2008

MCPAG (Multicultural Centre Public Art Gallery) 5411-51 St, Stony Plain, 963.2777 • Paintings by George Kubac; until April 22, 2008 • *Garden Show*: Works by the Parkland Potter's Guild, April 27-May 27, 2008, opening reception: Sunday April 27

Profiles Public Art Gallery 19 Ferron Street, St Albert, 460.4310 • *Land Poems*: Featuring artworks by Catherine Shulba, Sharon A. Malayka, and an additional artist • April 3-26, 2008 • Opening recep-

tion: April 3, 7-9 pm

Soap Gallery 10309-97 Street, 423.1492 • **Main Gallery**: Printworks by Karen Trask • Until April 12, 2008 • **Main Gallery**: Two print projects, by Erik Watercotte, Shannon Collis and Michelle Munillo; the first project by Erik Watercotte and Shannon Collis' works find meaning through unexpected associations within their surroundings. The second project by Michelle Munillo deals with memories, visual and narrative language along with film • April 17-May 31, 2008 • Opening reception: Thursday, April 17, 7-9 pm

Visual Arts Alberta Association 3rd Fl, 10215-112 Street, 421.1731/1.866.421.1731 • *True Colours* Artworks by Wilfred Chiu and Ann Haessel; April 17-May 24; opening reception: April 17, 7-9:30 pm

DANCE

Alberta Ballet Jubilee Auditorium, 11455-87 Avenue, 428.6639 ext 1 • *Mozart's Requiem*: In the theme of Jean Grand-Maitre's *The Fiddle and The Drum*, Mozart's *Requiem* will honour the lives lost in modern conflicts. The first collaboration between Alberta Ballet, Edmonton Opera, the Richard Eaton Singers, and the Edmonton Symphony Orchestra. This program will highlight a second work, yet to be announced • April 4-5, 2008 • Tickets available at TicketMaster, 451.8000

Ballet Jörgen Canada's—Anastasia Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • Created by choreographer and artistic director Bengt Jörgen • Sunday, April 6, 2008, 2 pm • Tickets: \$37.50 (adult)/\$35.50 (senior/student) • Tickets available at TicketMaster, 451.8000

Brian Webb Dance Company—Rubber Band Dance Timms Centre for the Arts, 112 Street and 87 Avenue, 452.3282 • April 25-26, 2008

Mile Zero Dance Churchill Square, 424.1573 • International Dance Day: MZD presents a guided walking tour of free site-specific dances • April 29, 2008, noon • Free

Vibe Tribe Productions—Le Serpent Rouge Tour New City Likwid Lounge, www.vibe-tribe.ca • Performance by the Indigo Belly Dance Company • April 2008

LITERARY

TALES.—The Alberta League Encouraging Storytelling Rosie's Bar and Grill, 10475-80 Avenue, 437.9555 • *Story Cafés: Fooled Ya*: open mic opportunity • First Thursday each month, April 3, 2008, 7-9 pm • \$5

TALES. Monthly Storytelling Circle City Arts Centre, 10943-84 Avenue, 437.9555 • Everyone welcome, tell stories or come to listen • Second Friday each month, through to June 2008, 8 pm • \$3 Admission, first time free

MUSIC (CLASSICAL)

Alberta Baroque Ensemble Robertson-Wesley United Church, 10209-123 Street • Handel's *Water Music* • April 20, 2008, 3 pm • Tickets: \$23 (adult)/\$18 (student/senior) • Tickets available at TIX on the Square

Concordia Ringers Concordia School of Music, Robert Tegler Student Centre, 73 Street south of 112 Avenue, 479.8481, 479.9313 • *Spring Concert* Concordia Ringers and SOUL • Friday, April 4, 2008, 7:30 pm • Tickets: \$10 (adult)/\$8 (senior, student/child)/\$25 (family) • Tickets available at the door, Concordia student accounts office

Concordia Community Chorus First Presbyterian Church, 10025-105 Street, 479.8481, 479.9313 • *Durand Requiem*: Concordia Community Chorus, guests Duo Mmajoya (Marnie Giesbrecht and Joachim Segger) • Saturday, April 19, 2008, 7:30 pm • Tickets: \$10 (adults)/\$8 (senior/student/child) • \$25 (family) • Tickets available at the door, Concordia

student accounts office

Concordia Symphony Orchestra Robert Tegler Student Centre, 73 Street south of 112 Avenue, 479.8481, 479.9313 • Edouard Lalo, *Symphonie Spagnol*: Concordia Symphony Orchestra, Angelina Weber (violin) • Sunday, April 27, 2008, 3 pm • Tickets: \$10 (adult)/\$8 (senior/student/child)/\$25 (family) • Tickets available at the door, the Concordia student accounts office

Edmonton Opera The Alberta Ballroom, Crowne Plaza Chateau Lacombe, 10111 Bellamy Hill • Falstaff Brunch: Opera Brunch: *Pancakes with your Puccini*; April 13, 2008, 11 am (brunch), 12:15 pm (performance) • Call 429.1000 for information or tickets

Edmonton Opera Jubilee Auditorium, 11455-87 Avenue, 427.2760 • *Requiem*, Wolfgang Amadeus Mozart; sung in Latin with English text in program • April 4-5, 2008, 8 pm

Edmonton Opera Jubilee Auditorium, 11455-87 Avenue, 427.2760 • *Falstaff*, Giuseppe Verdi; sung in Italian with English supertitles • April 19, 20 and 24, 2008, 7:30 pm

Edmonton Symphony Orchestra Winspear Centre, 9720-102 Avenue, 429.1992 • Robbins Lighter Classics: *The Trumpet Shall Sound*: Robert Bernhardt (conductor), Jens Lindemann (trumpet); Thursday, April 10, 8 pm • Robbins Pops: *The von Trapp Family Children*: von Trapp Family children (guests); April 25-26, 8 pm • Tickets available at the Winspear box office

Greenwood Singers All Saints' Anglican Cathedral, 10035-103 Street, 420.1757 • A Cappella in the Evening: An evening of a cappella choral music from Renaissance to Broadway • Friday, April 18, 2008, 8 pm • Tickets: \$18 (adult)/\$16 (student/senior) • Tickets available at TIX on the Square 420.1757, and at the door

Jubiloso! Bells of Concordia Robert Tegler Student Centre, 73 Street south of 112 Avenue, Edmonton, 479-8481, 479.9313, 479.9313 • *Spring Concert*: Jubiloso! Bells of Concordia • Saturday, April 12, 2008, 7:30 pm • Tickets: \$10 (adult)/\$8 (senior/student/child), \$25 (family) • Tickets available at the door, Concordia student accounts office

Edmonton Kiwanis Music Festival MacEwan Alberta College Campus, 10050 MacDonald Drive; McDougall United Church, 10086 MacDonald Drive; Cosmopolitan Music Centre, 8426 Gateway Boulevard, 488.3498, www.edmontonkiwanis.com/musicfest • More than 2500 competitors compete for scholarships and to represent Edmonton at the Provincials • April 21-May 7, 2008

Pro Coro Canada Winspear Centre, 9720-102 Avenue, 428.1414; Toll-free 1-800.563.5081 • *Benefit Recital—Linda Perillo*: benefit reception and art event; Linda Perillo (soprano) • Sunday, April 27, 2008, 2 pm • Tickets available at the Winspear box office

Sundays at 3 Organ Concerts All Saints Cathedral, 10035-103 Street, 429.1655 • Christopher Dawes (organ) and Daniel Rubinioff (saxophone) • April 27, 2008, 3 pm • Tickets: \$15 • Tickets available at TIX on the Square, 420.1757

University of Alberta Department of Music—Dinner Concert and Silent Auction Crowne Plaza Chateau Lacombe • University of Alberta Concert Choir Dinner Concert and Silent Auction: Debra Cairns (conductor) • Friday, April 4, 2008, 6:30 pm • For ticket information, call 492.2384; please contact the University of Alberta Department of Music to confirm concert information, 492.0601

University of Alberta Department of Music—Happnin' Venue: TBA • Happnin' University of Alberta Jazz Choir, John McMillan (director) • Saturday, April 5, 2008, 8 pm • Tickets: \$15 (adult)/\$10 (student/senior) • Tickets available at TIX on the Square, 420.1757; please contact the University of Alberta Department of Music to confirm concert information, 492.0601

University of Alberta Department of Music—Dinner Concert and Silent Auction Delta

Edmonton South Hotel • University of Alberta Madrigal Singers Dinner Concert and Silent Auction • Saturday, April 5, 2008, 6 pm • For ticket information call 492.5306; please contact the University of Alberta Department of Music to confirm concert information, 492.0601

University of Alberta Department of Music Convocation Hall, Arts Building, University of Alberta • **University of Alberta Concert Band**, Wendy Grasdahl (director); Sunday, April 6, 2008, 3 pm • Tickets: \$15 (adult)/\$10 (student/senior) • Tickets available at TIX on the Square, 420.1757

University of Alberta Department of Music John L Haar Theatre, Jasper Place Campus, Grant MacEwan College • Grant MacEwan College and University of Alberta Jazz Bands; Raymond Baril and Tom Dust (directors) • An evening of big band music • Monday, April 7, 2008, 7:30 pm • For concert and ticket information call 497.4436 • Please contact the University of Alberta Department of Music to confirm concert information, 497.4436

University of Alberta Department of Music Convocation Hall, Arts Building, University of Alberta • **Music at Convocation Hall I—Works by Bach, Haydn, Ravel and Beethoven**: Visiting Artist James Winn (piano); Friday, April 4, 2008, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **Music at Convocation Hall II—works by Stoenhuisen and Bashaw**: Kathleen Corcoran (soprano), Guillaume Tardif (violin), Tanya Prochazka (cello), Roger Admiral (piano) • Friday, April 18, 2008, 8 pm • Tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • Tickets available at TIX on the Square, 420.1757; please contact the University of Alberta Department of Music to confirm concert information, 492.0601

MUSIC

Come on in my Kitchen—Northern Lights Folk Club Queen Alexandra Community Hall, 10425 University Avenue • Saturday, April 19, 2008 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhre's Music, 477.1586

Drum and Dance Jams Hazeldean Hall, 9630-66 Avenue, 433.6279, www.vibe-tribe.ca • Vibe Tribe Productions drum circle lead by Paul Bromley, drums available, no experience needed • First and last Tuesday of each month, 6:30-8:30 pm • Tickets: \$10 (door), children under 12 free

Ensemble Romulo Larrea—Winspear Centre Presents Winspear Centre, 9720-102 Avenue, 429.1992, 428.1414 • Tango First Century • Friday, April 4, 2008, 8 pm • Tickets and season packages available at the Winspear Centre box office

John Bourke—Northern Lights Folk Club Queen Alexandra Community Hall, 10425 University Avenue • Saturday, April 5, 2008 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhre's Music, 477.1586

MacEwan's Music Program 497.4436 • Big band concert • April 2008 • Tickets available at TIX on the Square

Northern Bluegrass Circle Music Society Pleasantview Community Hall, 10860-57 Avenue, 922.4204 • Jam session every Wednesday: slow pitch jam starts at 6:45 pm, the regular jam starts at 7:30 pm • Through to September 2008, 6:30 pm (door) • \$2 donation/person

Oysterband Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Celtic • April 19, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

Rosheen—Full Moon Folk Club St Basil's Cultural Centre, 10819-71 Avenue, 438.6410 • April 11, 2008 • Tickets: \$17 (advance)/\$20 (door) • Tickets available at Southside Sound and TIX on the Square

Wild Rose Old Time Fiddlers Society Pleasantview Community Hall, 10860-57 Avenue, 433.2815 • Old time fiddle music jam and dance every Monday

THEATRE

Are We There Yet? 439.3905 • Concrete Theatre • Jane Heather's play on sexuality and sexual decision making. Written to be part of the Alberta Grade 9 Health curriculum • Touring to Edmonton and other schools: April 7-May 17, 2008

Buddy Holly's Birthday Bash Jubilations Dinner Theatre, 8882-170 Street, 484.2424 • Before Buddy Holly became a pioneer of Rock 'n' Roll, he was just another teenager named Charles Haddin Holley living in Lubbock, Texas. As his final school year begins, Buddy is getting ready for his 18th birthday. His parents have a lovely evening planned for him that includes watching the Lawrence Welk Show on their new television, but Buddy would rather be down at the local ballroom playing guitar for famous record producer Col Cowbell. A re-imagining of Buddy's early days to find the inspiration to such great songs as "That'll Be The Day," "It Just Doesn't Matter Anymore," "Rave On" and celebrate this great musician's work • April 11-June 8, 2008

Le don d'Einstein (Einstein's Gift) La Cité, 8527 rue Marie-Anne-Gaboury, 91 Street, 469.8400 • L'UniThéâtre • By Vern Thiessen, translated by Manon Beaudoin • April 3-5, 10-12, 2008, 8 pm, April 6 and April 13, 2 pm; school matinee/senior brunch: April 11, noon • Tickets: \$23 (adult)/\$15 (student)

Fire Citadel Shochor Theatre, 9828-101A Avenue, 425.1820 • By Paul Ledoux and David Young, directed by James Macdonald, starring Ted Dykstra. A spellbinding story inspired by the scandalous lives of real-life cousins, rocker Jerry Lee Lewis and TV evangelist Jimmy Swaggart. The tale of two passion-driven men • April 26-May 18, 2008

The Full Monty Mayfield Dinner Theatre, 16615-109 Avenue, 483.4051 • Book by Terrence McNally, music and lyrics by David Yazbek. Six unemployed steel workers, struggling to get their lives back together, come up with a bold plan that will ultimately force them to face their fears and lose their inhibitions...and their clothes • April 18-June 22, 2008 • Buffet and show: \$49-\$79

The Kitchen Witches Mayfield Dinner Theatre, 16615-109 Avenue, 483.4051 • By Caroline Smith • Until April 13, 2008 • Buffet and show: \$49-\$79

The Lion in Winter Walterdale Playhouse, 10322 83 Avenue, 439.2845 • By James Goldman • Meet the Plantagenets. A family always watching each other's back—for an opportunity to stick a dagger in it. A dark and devilish account of a fictional family gathering among historical characters • April 9-19, 2008; audition dates: December 9-10, 2007

The Little Mermaid—Missoula Children's Theatre Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • Family theatre, a new version of the age-old tale, with lots of music and humour • Saturday, April 26, 2008, 1 pm and 4 p.m. • Tickets: \$30 (3 show Family Matinee Package)/\$12 (single) • Tickets available at The Horizon Stage box office and TicketMaster 451.8000

MacHOMER TransAlta Arts Barns, 10330-84 Avenue, 448.9000 • Fringe Theatre Adventures • Performed by Rick Miller, produced by Wyrd Productions. Recommended 13+ • April 15-20, 2008 • Tickets: \$23 (adult)/\$19 (student/senior)/\$12 (child)

Man of La Mancha—The Horizon Players Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • Musical theatre set in the world of one of the great heroes in literature: Don Quixote • April 3-5, and April 10-12, 2008, 7:30 pm • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at The Horizon Stage box office and TicketMaster 451.8000

Misery Roxy Theatre, 10708-124 Street, 453.2440 • Theatre Network • By Stephen King, Adapted for the stage by Simon Moore, starring Nancy McAlar directed by Bradley Moss. During a blizzard, romance novelist Paul Sheldon has a car accident in the hills

CONTINUES ON PAGE 39

VIEW WEEKLY

THE SEASON

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Azimuth Theatre's 2007-2008 Season

God's Favoured Child

by James Hamilton
October 11th - 27th
Venue: Living Room Playhouse

Hockey Stories for Boys

by George Szilagyi
January 17th - 27th
Venue: Roxy Theatre
Part of Theatre Network's
Performance Series

Expanse Movement Arts Festival

March 6th - 9th
Venue: Catalyst Theatre



The Living Room!

"The Living Room Playhouse",
home of Azimuth Theatre
Association, has been renovated.
The lobby is now updated and
beautiful and it looks more like
a... well Living Room.

We will be having a season launch
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Artistic Producer

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murray@azimuththeatre.com

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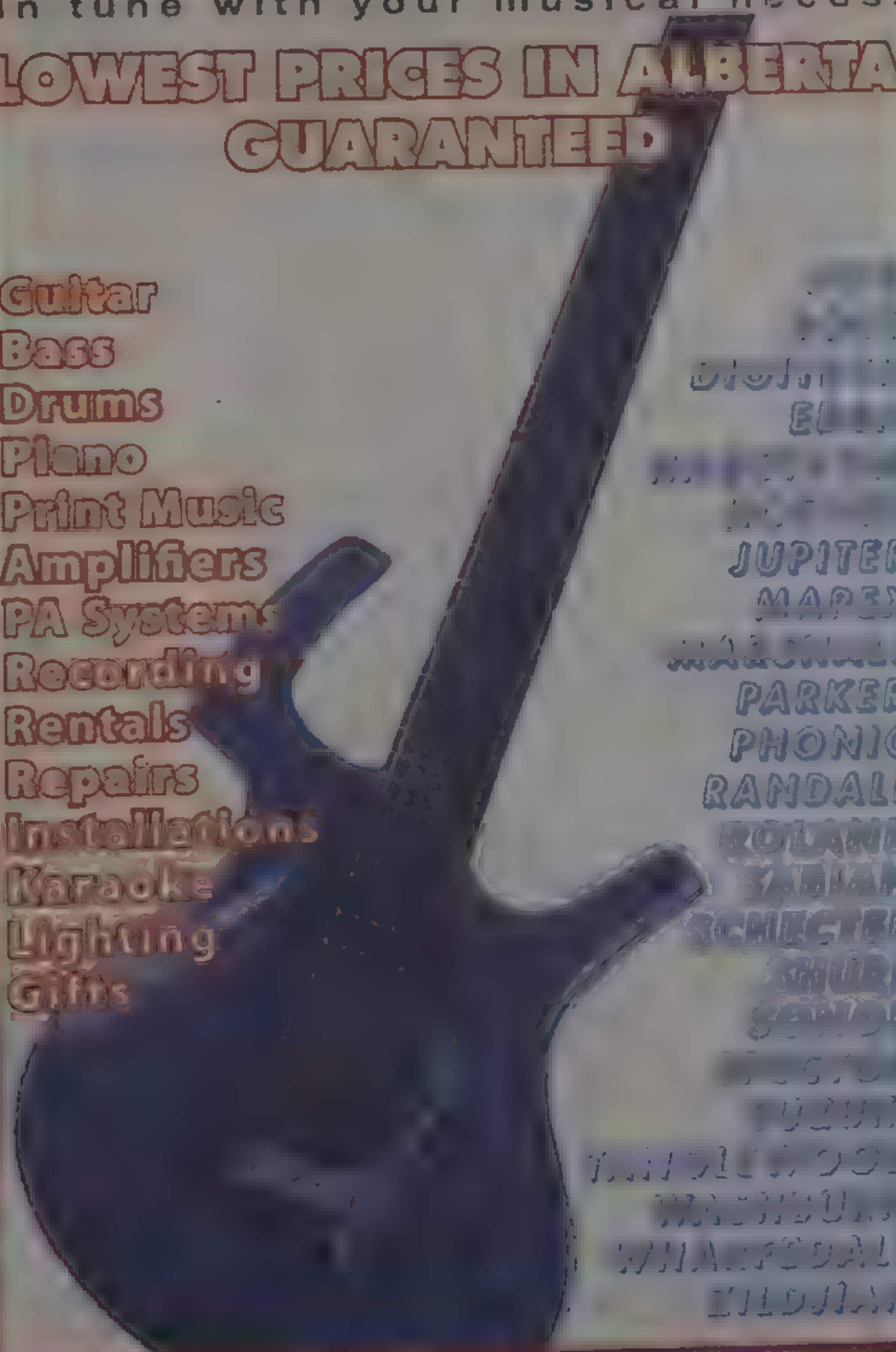
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Sunday
16 September
2:15 pm Introduction
3:00 pm Concert

Convocation Hall
Arts Building
University of Alberta

Aaron Au (violin)
Charles Pilon (viola)
John Mahon (clarinet)
Russell Whitehead (cornet)
Kathryn Macintosh (trombone)
Scott Whetham (tuba)
Jeremy Spurgeon (piano)
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Website www.ualberta.ca/music

THE SEASON

CONTINUED FROM PAGE 38

of Colorado and awakes to find out that his Number One Fan, Annie Wilkes, has rescued him • Previews: April 22-23 • April 24-May 11, 2008

Oh Sesannal Varscona Theatre, 10329-83 Avenue, 433 3399 • A Euro-style variety spectacle featuring laughs, music, and antics guided by international glamour-gal Susanna Patchouli and her divine co-host Eros, God of Love • Tickets: \$10 (door) • Saturday, April 26, 2008, 11 pm

Shakespeare's Twelfth Night Timms Centre for the Arts, Main Stage, 86 Avenue, 112 Street, 492.2495 • Studio Theatre • Directed by Eda Holmes, designed by MFA Theatre Design Candidate April Viczko • A comedy involving mistaken identity, gender bending disguises and the madness of love • Until April 5, 2008, 7:30 pm; matinee Thursday, April 3, 12:30 pm

MAY ART GALLERIES

AGA—Art Gallery of Alberta Enterprise Square, 100-10230 Jasper Avenue, old Hudson Bay store, 422 6223 • *The Projectionists: 1965-1985*: A survey of projection-based art in Canada; until June 8, 2008 • *Trajectories Of Modernism: Edmonton: 1970-1985*: until May 25, 2008 • *Alternative Edmonton: 1970-1985*: until May 25, 2008 • All Day Saturdays: May 24, 1-4 pm

A. J. Ottewill Art Centre 590 Broadmoor Blvd, Sherwood Park, 449.4443 • *Student Art Show, Competition and Sale*: The Art Society of Strathcona County will tentatively hold its annual student art show, competition and sale • May 3-4, 2008 • Opening reception: Friday night with student artists in attendance and a presentation of awards

Fringe Gallery 10516 Whyte Avenue, basement of the Paint Spot, 432.0240 • Artworks by Christine Wallewein • Through May 2008

Gallery A University of Alberta Museums, Museums and Collections Services, Main Floor, TELUS Centre for Professional Development, U of A Campus, 492.5834 • *Against the Grain: Japanese Woodblock Prints* A selection of historic and contemporary Japanese woodblock prints by Japanese master artists that present a timeline of aesthetic, cultural and technical developments in woodblock printmaking. From the University of Alberta Art Collection • May 13-July 6, 2008

Gallery at Milner Stanley A. Milner Library Main Floor, Sir Winston Churchill Square, 496.7030 • Open Mon-Fri 9 am-9 pm; Sat 9 am-6 pm; Sun 1-5 pm • Edmonton Calligraphic Guild Exhibit and Demonstration • May 1-30, 2008 • *Art Start*: May 15-June 15, 2008

Harcourt House Arts Centre 3rd Floor, 10215-112 Street, 426.4180 • *Paper Dreams*: Judy Anderson • Roger Crait, TBA • Until May 24, 2008

McMullen Gallery Friends of the University Hospitals, U of A Hospital, 8440-112 Street, 407.7152 • Open: Mon-Fri 10 am-8 pm; Sat-Sun: noon-6 pm; evening and weekend hours subject to volunteer availability • *Canada's UNESCO World Heritage Sites*: Fibre art show to advocate awareness of the UNESCO World Heritage Sites • Until June 15, 2008

MCPAG (Multicultural Centre Public Art Gallery) 5411-51 St, Stony Plain, 963.2777 • *Garden Show*: Works by the Parkland Potter's Guild; until May 27, 2008 • Annual student exhibition; May 29-June 17, 2008

Profiles Public Art Gallery 19 Perron Street, St Albert, 460.4310 • *High Energy XIII*: Featuring artworks by the St Albert High School Students from Bellerose Composite High, École Secondaire Sainte Marguerite D'Youville, Paul Kane High, St Albert Catholic High • May 1-31, 2008 • Opening reception in conjunction with the St Albert Downtown Art Walk, May 1, 6-9 pm

Snap Gallery 10309-97 Street, 423.1492 • **Main Gallery**: Two print projects by Erik Watercotte, Shannon Collis and Michelle Murillo; the first project by Erik Watercotte and Shannon Collis' works find meaning through unexpected associations within their surroundings. The second project by Michelle Murillo deals with memories, visual and narrative language with film • Until May 31, 2008

Visual Arts Alberta Association 3rd Fl, 10215-112 Street, 421.1731/1.866.421.1731 • *True Colours*: Artworks by Wilfred Chiu and Ann-Haessel • Until May 24, 2008

DANCE

Brian Webb Dance Company Second Playing Space at Timms Centre for the Arts, 112 Street and 87 Avenue, 452.3282 • May 15-17, 2008

Mile Zero Dance 424.1573 • Tree Project (working title): TBA, watch for details of our upcoming main-stage performance in collaboration with artists Eva Colmers and Theresa Dextrase • May 8-10, 2008 • Tickets: \$18 (member)/\$22 (general)

LITERARY

T.A.L.E.S.—The Alberta League Encouraging Storytelling Rosie's Bar and Grill, 10475-80 Avenue, 437.9555 • Story Cafés: *Wild Women*: open mic opportunity • First Thursday each month, May 1, 2008, 7-9 pm • \$5

T.A.L.E.S. Monthly Storytelling Circle City Arts Centre, 10943-84 Avenue, 437.9555 • Everyone welcome, tell stories or come to listen • Second Friday each month, through to June 2008, 8 pm • Tickets: \$3, first time free

T.A.L.E.S.—Storytelling Retreat Sylvan Lake, AB, 437.9555 • Workshops, story circles, featuring Toronto storyteller Dan Yashinsky • May 2-4, 2008 • www.ecn.ab.ca/~tales

MUSIC (CLASSICAL)

Concordia School of Music St Joachim l'Eglise Catholique, 9924-110 Street, Edmonton, 479.8481 • *Acappella sacred choral concert* Concordia Concert Choir • Saturday, May 3, 2008, 7:30 pm • Tickets: \$10 (adult)/\$8 (senior/student/child)/\$25 (family) • Tickets available at the door, the Concordia Student accounts office 479.9313

Convocation Hall Arts Building, U of A, 11316-89 Avenue • *Spring Concert*: Festival City Winds Music Society • May 31, Saturday, 7:30 pm • Tickets available from FCW members or at the door

Da Camera Singers First Baptist Church, 10031-109 Street • *Poetry in Music* • May 10, 2008, 8 pm • Tickets: \$10/\$15; \$35 (subscription) • Tickets available at TIX on the Square or at the door

Edmonton Classical Guitar Society Muttart Hall, Alberta College, 10050 Macdonald Drive, 489.9580 • Benjamin Verdery • Friday, May 30, 2008 • Tickets \$30 (regular)/\$25 (student/senior/member)

Edmonton Symphony Orchestra Winspear Centre, 9720-102 Avenue, 429.1992 • Classic Landmarks Masters: *Mozart Arias, Schubert, Haydn*: Bernard Labadie (conductor), Allyson McHardy (mezzo-soprano), Michael Massey (piano); Saturday, May 3, Symphony Prelude: 7:15 pm • Sunday Showcase: *Mozart Arias, Schubert, Haydn*: Bernard Labadie (conductor), Allyson McHardy (mezzo-soprano), Michael Massey (piano); Sunday, May 4, 2 pm • Symphony for Kids: Roald Dahl's *Jack and the Beanstalk*. Petar Dundjerski (conductor); Saturday, May 10, 2 pm • Robbins Lighter Classics: *Young at Heart*: Alain Trudel (conductor), Sara Davis Buechner (piano); Thursday, May 15, 8 pm • Friday Masters: *Beethoven, Mozart and Kuersti*: David Atherton (conductor), Anton Kuerti (piano); Friday, May 23, 7:30 pm; Afterthoughts: post-performance • Classic Landmarks Masters: Saturday, May 24, 8 pm; Symphony Prelude: 7:15 pm • Midweek Classics: *The Force of Destiny*: Petar Dundjerski (conductor), Minsoo Sohn (piano), Wednesday, May 28, 7:30 pm • Robbins Pops: *A Celtic Celebration*: Jack Everly (conductor); May 30-31, 8 pm • Tickets available at the Winspear box office

Edmonton Kiwanis Music Festival • MacEwan Alberta College Campus, McDougall United Church, Cosmopolitan Music Centre, 488.3498, www.edmontonkiwanis.com/musicfest • Until May 7, 2008

Provincial Music Festival MacEwan Alberta College Campus, 10050 MacDonald Drive; McDougall United Church, 10086 MacDonald Drive; All Saints' Anglican Cathedral, 10035-103 Street • Competitors from 35 local festivals across the province compete for top honours in each of their disciplines. • Choral and Choral Speech: May 8-11, 2008, 9 am-8 pm • Solo and Ensemble: May 21-25, 2008, 9 am-8 pm • Tickets: \$5 (adult)/children get in free • Tickets available on-site only

Shean Piano Competition Muttart Hall, MacEwan Alberta College Campus, 10050 MacDonald Drive, 488.3498, www.sheancompetition.com • Six finalists compete • May 15-16, 2008, 9 am-5 pm • Free

MUSIC

Blind Boys of Alabama/Taj Mahal Winspear Centre, 9720-102 Avenue, 429.1992 • May 25, 2008 • Tickets available at Winspear box office

The Wilkinsons • Sept. 13

Chucky Danger Band • Sept. 28

Dervish • Oct. 4

Margie Gillis • Oct. 13

Tri-Continental • Oct. 18

The Barra MacNeils • Oct. 19

Strunz and Farah • Oct. 25

*Robert Munsch • Oct. 28

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Robert Michaels • Dec. 7

Winter Harp • Dec. 9

Natalie MacMaster • Dec. 13

Matt Andersen & Ndidi Onukwulu • Jan. 24

Quartango • Feb. 8

The Long & Winding Road —
Starring Jim Witter • Feb. 15

Harry Manx • Feb. 21 & 22

John Hammond • Feb. 23

Lunch at Allen's • Feb. 28

Sierra Leone's Refugee All Stars • Feb. 29

*Al Simmons • Mar. 2

Eileen Ivers • Apr. 3

Pavlo • Apr. 11

Bill Bourne & Eivør Pálsdóttir • Apr. 15

Lizt Alfonso Danza Cuba • Apr. 16 & 17

*The Star Keeper • Apr. 20

Samarabalouf • Apr. 30

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CONTINUED ON NEXT PAGE

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The Power of Music

Sunday, January 27 2008, 2 PM
Leonard Rateloff, Guest conductor

The wonder of music's power, arising from shared experiences

Maestro Rateloff's deep ties with Pro Coro Canada promise superb musical connections and great splendour whenever we are fortunate to have this well-known friend conduct. Expect a rich tapestry of vocal sound that expresses both the wonders of music's power and the added treasure that arises from the shared experiences of choral community

Good Friday at the Winspear

Rachmaninoff: All-Night Vigil
Friday, March 21 2008, 7:30 PM
Richard Sparks, conductor

Transcending the bounds of culture, religion and time

Rachmaninoff's masterpiece of spiritual mystery, the beloved 'Vespers' returns to our repertoire and stirs our hearts with its majestic sonorities. Immerse yourself in the profoundly moving intensity and meditative wealth as this glorious work makes its remarkable assertion of mysticism that transcends the bounds of culture, religion and time. An added treat... Borjansky's Choir Concerto for Double Choir.

Benefit Recital - Linda Perillo

Benefit Reception & Art Event
Sunday, April 27 2008, 2 PM

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Be part of the party! Pro Coro Canada celebrates the vocal art with a magical afternoon of music featuring the gorgeous voice of renowned soprano Linda Perillo, followed by a grand reception and art event. A founding member of Pro Coro Canada, Ms Perillo's sparkling presence and mastery of the art is well known to Pro Coro Canada audiences who were thrilled to hear her brilliant singing in our 2001 production of the Monteverdi 'Vespers'. Help secure Pro Coro Canada's future through this fund-raising extravaganza, a rare opportunity to do a good deed by enjoying one of the loveliest afternoons of song. An afternoon you will treasure in memory!

Pro Coro LIGHT 3 Lively Concerts Love of Life

Male Voices: The NEW Tradition

Sunday, November 11 2007, 2 PM
Trent Worthington, conductor

Sheer musical pleasure

There's just something about the sound of a male choir that we can't resist! Led by Pro Coro Canada's gifted Associate Conductor Trent Worthington, and joined by young men from local High School and Youth Choirs, Pro Coro Canada's tenors and basses bring you an outstanding afternoon of song that will delight you with all those special qualities that distinguish the male choir.

A Pro Coro Christmas

Sunday, December 16 2007, 2 PM
Richard Sparks, conductor

Bringing light and lustre

Light up your Christmas with John Rutter's tremendous "Gloria" and other seasonal favourites. It is given extra lustre this December, as Pro Coro's spirited performance is enhanced by the added glimmer of the Pro Coro Brass, organist Jeremy Spurgeon, and young guest artists

One Earth, Many Voices

Sunday, February 24 2008, 2 PM
Richard Sparks, conductor

The marvels of regions and cultures

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Talk to Me a biopic that just doesn't stop talking to me

JONATHAN BUSCH / jonathan@vviewweekly.com

A modest biopic is refreshing, especially when it doesn't merely romanticize an icon, but draws from the cultural and emotional landscape in which the subject is situated. *Eve's Bayou* director Kasi Lemmons taps into the soul of radio DJ and comic Ralph "Petey" Greene in *Talk to Me*, a sophisticated melodramatic work about race relations and male friendship in show biz.

Greene (Don Cheadle) lands his first post-prison gig, an R&B morning show on Washington DC radio station WOL-AM, after shoving his uncompromised personality down the throat of program director Dewey Hughes (Chiwetel Ejiofor). Greene's articulate use of swear words and social commentary hits all the right notes with the local black community, as he initially spouts off about Motown mogul Berry Gordy as a hypocrite of the industry.

Soon enough, Greene demands a greater following from DC blacks than his WOL counterpart, sexy-voiced "Nighthawk" Bob Terry (Cedric the Entertainer). As his fame increases, so do the stakes of his influence; during the race riots brought on by the shooting of Martin Luther King Jr, his fans hang on every last drunken word he delivers before a free James Brown concert. Hughes eventually convinces Greene to let him manage his career, including stand-up tours and album recordings, which ultimately lead to a conflict that measures each man's respective drive for success and self-expression.

AT FIRST, *TALK TO ME* SEEMS a little ordinary, appearing to settle itself on the coattails of Cheadle's lively performance, as well as that of the sensuous Taraji P Henson as Greene's girlfriend Vernell. But as the film digs itself further into the politics and discursive contradictions of its era (and Vernell's afro gets larger), it breathes a healthy life of its own into the portrayal of Greene that integrates Cheadle's talent into a schema of fine storytelling.

Lemmons has previously tamed the livelihood of a post-*Pulp Fiction* Samuel L Jackson in *Eve's Bayou* keeping his performance from overshadowing her directorial signature, which isn't easy when there's a potential Oscar nominee on your hands. It's not surprising, then, that a series of hypnotic visual and aural elements emerges from *Talk to Me*: colourful, riotous imagery of both Greene and

his followers, a hot selection of soul tracks and a well-strewn *Tonight Show* sequence with actual footage of Johnny Carson next to a blurry, grey-haired body double.

Talk to Me reminds us that it's perfectly alright for a biopic to play like a

BIOPIC

OPENS FRI

TALK TO ME

WRITTEN BY MICHAEL GENET, RICK FAMUYIWA

STARRING DON CHEADLE, CHIWETEL EJIOFOR,

TARAJI P HENSON, MARTIN SHEEN,

CEDRIC THE ENTERTAINER

better-than-average made-for-television movie—it worked simplistic wonders for *What's Love Got To Do With It*, *Prozac Nation*, and last year's banned and hardly-seen *Karla*. Lemmons's narrative eventually accepts the hand of romantic sentiment, but takes the lead at practically every step. ▼



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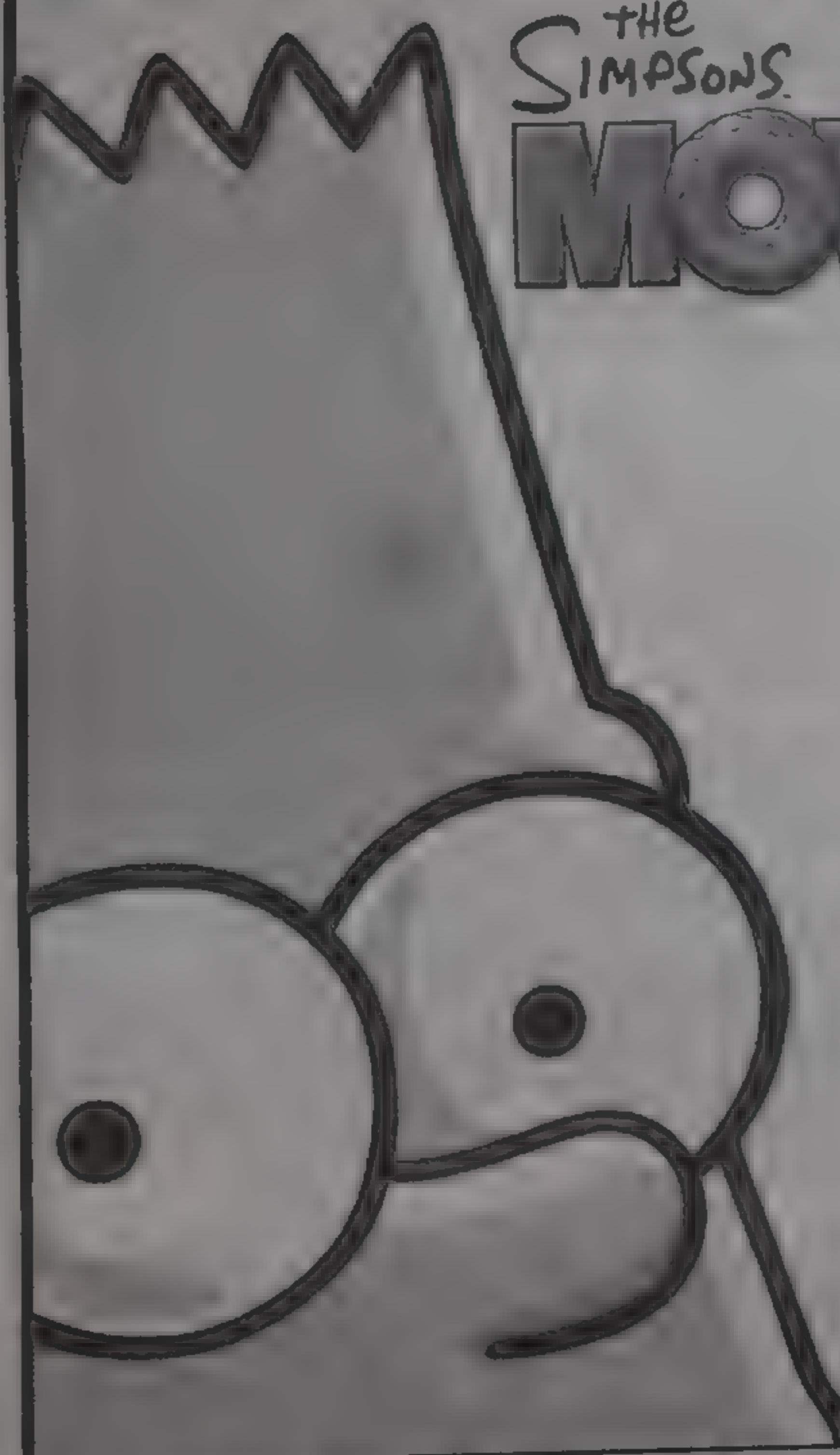
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Bourne Ultimatum is the ultimate in smart and entertaining blockbusters

JOSEF BRAUN / josel@vuwweekly.com

The name of the genre is thriller, folks, and *The Bourne Ultimatum* leaves not a shred of doubt as to its commitment to fulfilling the highest demands of that particular, much bandied-about adjective. This isn't a case of a movie pandering to its genre expectations but rather rising to the occasion. Directed with impeccable sense—and sensibility—by Paul Greengrass, *The Bourne Ultimatum*, even more than the two previous installments in the Bourne franchise, embodies the art of thrilling on numerous levels, engaging our most basic impulse to question covert political mechanisms and blowing our minds with sheer movement, emotion and suspense.

From Moscow to Paris, London to Tangier, fearless, CIA-bred amnesiac super assassin Jason Bourne (plausibly portrayed, once again, by Matt Damon) is perpetually on the run. Picking up where *The Bourne Supremacy* left off, Bourne is still reeling from the death of his girlfriend and accomplice (Franka Potente), still suffering from gauzy flashbacks of his laboratory-controlled transfiguration from whoever it was he used to be into what he's become, still slipping through international borders in search of



answers while being hunted down by the fathers of his terrifying condition.

THE PARTICULAR CHAIN of chases and revelations that comprise *Ultimatum* is catalyzed when British journalist Simon Ross (Paddy Considine) makes public some enigmatic clues gleaned from a brief meeting with one of the figures directly involved in the program that turned Bourne into an ostensibly disaffected killing machine. In a startlingly fast and audaciously orchestrated sequence set in London's Waterloo Station, Bourne attempts to rendezvous with Ross while a crack CIA team utilizes London's elaborate web of surveillance cameras to intercept the meeting and attempt an efficient liquidation of Bourne, who's deemed nothing less than a "threat to national security" by presiding shadow figure Noah Vosen (the wonderful David Strathairn, here resembling a well-groomed eagle).

Ultimatum is structured around such breathless sequences, each one raising the stakes incrementally higher as the story progresses. Perhaps the most impressive of them all is one which makes terrifically disorienting use of the labyrinth of Tangier's medina, a bravura four-party pursuit that finds Bourne roof jumping, window crashing, a motorbike flying and finally embroiled in some very dirty hand-to-hand combat with a fellow hitman. The impact of every blow is made agonizingly palpable, and even a weapon as innocuous as a book assumes frightening potency.

Greengrass' creativity and skill with action is of the highest order, making most like films appear clumsy and confusing in comparison. As composed by

THRILLER NOW PLAYING
THE BOURNE ULTIMATUM
DIRECTED BY PAUL GREENGRASS
WRITTEN BY TONY GILROY, SCOTT Z BURNS, GEORGE NOLFI
STARRING MATT DAMON, JOAN ALLEN, DAVID STRATHAIRN, JULIA STILES

Greengrass and edited by Christopher Rouse, speed is essential yet never sought at the expense of audience comprehension. Whether his hand-held camera is darting through a crowd of bystanders, in the midst of a bone-crunching melee, or pushing in for a lingering close-up of Damon's stony, tormented face, Greengrass aims to find clarity within chaos and succeeds marvelously at virtually every turn.

While the film's spare bits of dialogue are basically serviceable morsels of espionage boilerplate, the underlying philosophical *raison d'être* of the film still comes across elegantly and unambiguously in its climactic moments. Fraught with disassociative guilt, Bourne lost his sense of self when he first submitted his will wholesale to warmongering patriarchal figures of authority. When he's able to finally ask a fellow operative if the operative knows why he's killing those he's meant to, we in the audience suffer our own flashbacks to violent misadventures in distant countries whose inner workings we still only vaguely understand.

In this regard, while *The Bourne Ultimatum* is a work of unapologetic spectacle entertainment, unlike something like *Live Free or Die Hard*, this is entertainment founded in a world of moral consequence all too akin to our own. Fun, but not bloodless, it's that rare thing: a smart blockbuster. ▽

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(PG) Fri-Sun 1:30, 7:15, 9:10

LIVE FREE OR DIE HARD

(14A, Violence) Fri-Sun 6:55, 9:10

RATATOUILLE

(G) Fri-Sun 1:30

MOVIES 12

Listings valid only for Thu Aug. 9

130 Ave 50 St. 472-9779

WILD HOGS

(18A, Violence) Daily 1:15, 4:05, 6:55, 9:30; Fri-Sat late night show 12:15

EVENING

(PG, coarse language) Daily 1:35, 4:10, 6:45, 9:15; Fri-Sat late night show 12:00

HOT ROD

(14A, Gory scenes, coarse language) Sat 9:45; Fri-Sat late night show 12:10

300

(18A, Gory scenes) Daily 9:50; Fri-Sat late night show 12:05

ARE WE DONE YET

(G) Daily 2:05, 4:45, 7:30

NANCY DREW

(PG) Daily 2:00, 4:40, 7:00

MEET THE ROBINSONS

(G) Daily 1:55, 4:15, 7:05, 9:20; Fri-Sat late night show 11:25

WILD HOGS

(PG, coarse language, not recommended for young children) Daily 1:40, 4:25, 7:20, 9:55; Fri-Sat late night show 12:20

BLADES OF GLORY

(PG, crude content, not recommended for young children) Daily 1:50, 4:50, 7:35, 10:00; Fri-Sat late night show 11:50

DIETWILLIA

(14A) Daily 1:25, 7:10

OCEANS THIRTEEN

(PG) Daily 1:20, 4:00, 6:50, 9:35; Fri-Sat late night show 12:05

SHREK THE THIRD

(PG) 1:45, 4:35, 7:15, 9:25; Fri-Sat late night show 11:40

SURF'S UP

(G) 1:05, 3:10, 5:10, 7:25, 9:30; Fri-Sat late night show 11:30

SPIDER-MAN 3

(PG, Frightening scenes, not recommended for young children) 12:40, 3:40, 6:45, 9:50

28 WEEKS LATER

(18A, gory scenes) 4:20, 9:40; Fri-Sat late night show 11:55

CITY CENTRE 9

10200-102 Ave. 421-7020

RUSH HOUR 3

(PG, coarse language, not recommended for young children) no passes Daily 12:00, 2:20, 4:45, 7:10, 9:40

THE BOURNE ULTIMATUM

(14A) no passes, Daily 12:45, 3:40, 6:45, 9:30

HAIRSPRAY

(PG, no passes) Daily 12:30, 3:30, 6:35, 9:20

TRANSFORMERS

(PG, Violence, not recommended for young children) Daily 12:20, 6:20

HARRY POTTER AND THE ORDER OF THE PHOENIX

(PG, Frightening scenes, not recommended for young children) Fri-Wed 12:10, 3:15, 6:25, 9:45; Thu 12:10, 3:15, 9:45

DADDY DAY CAMP

(G) Daily 12:50, 3:50, 6:30, 9:00

THE SIMPSONS MOVIE

(PG) Daily 12:05, 2:15, 4:25, 7:30, 9:50

NO RESERVATIONS

(PG) Daily 10:00

STARDUST

(PG) Daily 12:15, 3:10, 7:00, 10:00

UNDERDOG

(G) Daily 12:10, 2:10, 4:10, 7:20

HOT ROD

(PG, coarse language, not recommended for young children) Daily 3:20, 9:15

CLAREVIEW 10

4211-139 Ave. 472-7800

STARDUST

(PG) Daily 12:50, 3:50, 7:10, 9:45

THE SIMPSONS MOVIE

(PG) Daily 12:00, 2:10, 4:30, 7:30, 9:40

HAIRSPRAY

(PG) Daily 9:00

TRANSFORMERS

(PG, Violence, Not recommended for young children) Daily 12:30, 3:20, 6:40, 9:35

BRATZ

(G) Daily 12:10, 3:00

HOT ROD

(PG) Daily 7:15, 9:30

I NOW PRONOUNCE YOU CHUCK AND LARRY

(14A) Daily 1:20, 3:55, 7:20, 9:50

THE BOURNE ULTIMATUM

(14A) no passes Daily 1:00, 3:45, 7:40, 10:10

UNDERDOG

(G) Daily 12:15, 2:20, 4:45, 7:00

DADDY DAY CAMP

(PG) Daily 12:20, 3:10, 6:50, 9:10

HARRY POTTER AND THE ORDER OF THE PHOENIX

(PG, Frightening scenes, Not recommended for young children) Daily 12:40, 3:30, 6:30, 9:20

RUSH HOUR 3

(PG, coarse language, not recommended for young children) Daily 3:20, 5:30, 7:50, 10:00, 11:10

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THE BOURNE ULTIMATUM

(14A) Daily 11:55, 2:55, 6:25, 9:55

BRATZ

(G) Daily 12:35, 2:50, 7:20

HOT ROD

(PG) Daily 12:15, 3:30, 7:00, 10:10

THE SIMPSONS MOVIE

(PG) Daily 12:15, 3:30, 7:00, 10:10

NO RESERVATIONS

(PG) Daily 12:05, 3:15, 6:45, 9:35

I KNOW WHO KILLED ME

(18A) Daily 10:15

HAIRSPRAY

(PG, no passes) Daily 12:50, 3:40, 6:50, 9:40

I NOW PRONOUNCE YOU CHUCK AND LARRY

(14A) Daily 11:50, 3:10, 6:35, 9:30

HARRY POTTER AND THE ORDER OF THE PHOENIX

(PG, Frightening scenes, Not recommended for young children, no passes) Daily 11:45, 3:00, 6:30, 9:50

TRANSFORMERS

(PG, Violence, Not recommended for young children) Daily 11:40, 3:05, 6:55, 10:00

RATATOUILLE

(PG) Daily 12:40, 3:55, 7:05, 9:45

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BECOMING JANE

(14A) 6:50, 9:10

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KNOCKED UP

(18A, sexual content) Fri, Mon-Thu 6:50, 9:35; Sat-Sun 1:20, 4:05, 6:50, 9:35

SKINWALKERS

(14A, Violence) Fri, Mon-Thu 7:20, 9:30; Sat-Sun 1:45, 4:00, 7:20, 9:30

FANTASTIC FOUR: RISE OF THE SILVER SURFER

(PG, Frightening scenes) Daily 9:50

300

(PG) Fri, Mon-Thu 6:45, 9:20; Sat-Sun 1:10, 3:55, 6:45, 9:20

PIRATES OF THE CARIBBEAN: AT WORLD'S END

(PG, Violence, not recommended for young children, Digital) Fri, Mon-Thu 8:30; Sat-Sun 1:05, 4:25, 8:30

RESCUE DAWN

(14A) Fri, Mon-Thu 7:00, 9:40; Sat-Sun 1:35, 4:10, 7:00, 9:40

GANDHI, MY FATHER

(PG) Fri, Mon-Thu 6:40, 9:25; Sat-Sun 1:00, 3:45, 6:40, 9:25

KAAFIKA

(STC) Fri-Sat, Mon-Thu 8:45; Sun 3:30, 8:45

BRATZ

(G) Fri, Mon-Thu 7:10; Sat-Sun 1:25, 3:40, 7:10

GRAND THEATRE

Listings valid only for Thu Aug. 9

10000-100 Ave. St. Albert. 458-9822

UNDERDOG

(G) No passes Daily 12:45, 2:30, 4:15, 5:50, 7:30, 9:05

HOT ROD

(PG) No passes Daily 1:25, 3:25, 5:25, 7:25, 9:25

HARRY POTTER AND THE ORDER OF THE PHOENIX

(PG) Daily 1:15, 8:55

HAIRSPRAY

(PG) Daily 1:15, 8:55

THE SIMPSONS MOVIE

(PG) Daily 1:00, 3:00, 5:00, 7:00, 9:00

THE BOURNE ULTIMATUM

(PG) Daily 12:35, 2:45, 4:55, 7:10, 9:20

LEOUC CINEMAS

Listings valid only for Thu Aug. 9

4702-50 St. Leduc. 953-2728

I NOW PRONOUNCE YOU CHUCK AND LARRY

(14A) Daily 1:10, 9:25

HAIRSPRAY

(PG) Daily 3:30, 7:05

THE SIMPSONS MOVIE

(PG) Daily 1:10, 3:15, 7:10, 9:15

THE BOURNE ULTIMATUM

(14A) Daily 12:55, 3:35, 6:55, 9:35

UNDERDOG

(G) Daily 1:00, 3:10, 7:00, 9:00

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THE BOURNE ULTIMATUM

(14A) Daily 6:55, 9:20; Sat, Sun, Tues, Thu 1:55

STARDUST

(PG) Daily 6:50, 9:15; Sat, Sun, Tues, Thu 1:50

THE SIMPSONS MOVIE

(PG) Daily 7:05, 9:10; Sat, Sun, Tues, Thu 2:05

RUSH HOUR 3

(PG, coarse language, not recommended for young children) Daily 7:00, 9:00; Sat, Sun, Tues, Thu 2:00

UNDERDOG

(G) Daily 7:10, 9:05; Sat, Sun, Tues, Thu 2:10

I NOW PRONOUNCE YOU CHUCK AND LARRY

(14A) Daily 9:05

MAGIC LANTERN-SPRUE DRIVE

205 Main St. Spruce Grove. 972-2332

UNDERDOG

(G) Daily 7:00; Sat-Sun, Tue, Thu 1:00, 3:00

HAIRSPRAY

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THE SIMPSONS MOVIE

(PG) no passes Daily 12:40, 1:50, 3:00, 4:15, 5:30, 6:30, 7:50, 8:45, 10:15

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UNDERDOG

(G) 12:00, 2:10, 4:40, 7:00, 9:00

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(PG, no passes) Daily 12:50, 3:50, 6:50, 9:50

I KNOW WHO KILLED ME

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Antonioni & Bergman crafted delicately exquisite films

FLICKS

DVDETECTIVE

JOSEF BRAUN
dvdetective@vnewweekly.com

When I woke last Monday morning to learn of the death of Ingmar Bergman—that prolific old Swede who I've always considered my favourite director, at least when backed into a corner and forced to choose—two ideas immediately sprung to mind.

First, I couldn't help but wonder about Bergman's last thoughts, this most spiritually troubled of filmmakers, who earlier in his career confessed to suffering from a paralyzing fear of death. He was 89, and the overtly faith-themed films were far behind him, but still: did he find peace out on that little northern island of Fårö where so many of his most haunting films played out? Would he have been disappointed if no cloaked, sickle-wield-

ing figure arrived to challenge him to that chess game that no one ever wins? Or would he have sighed upon discovering that even Death was unable to resist another tired parody of Bergman's *The Seventh Seal* (1957), the cinema's most iconic incarnation of The Grim Reaper?

The second thing that came to me was this: Bergman's gone, but amongst the old masters, at least we still have Antonioni. Then Tuesday morning arrived and, well, so much for consolation. Michelangelo Antonioni, another personal favourite, was 93, yet, unlike Bergman, not even officially retired. I spent the rest of Tuesday trying not to think about, say, Alain Resnais or Chris Marker—both in their 80s, both still working—for fear of spurring a chain reaction.

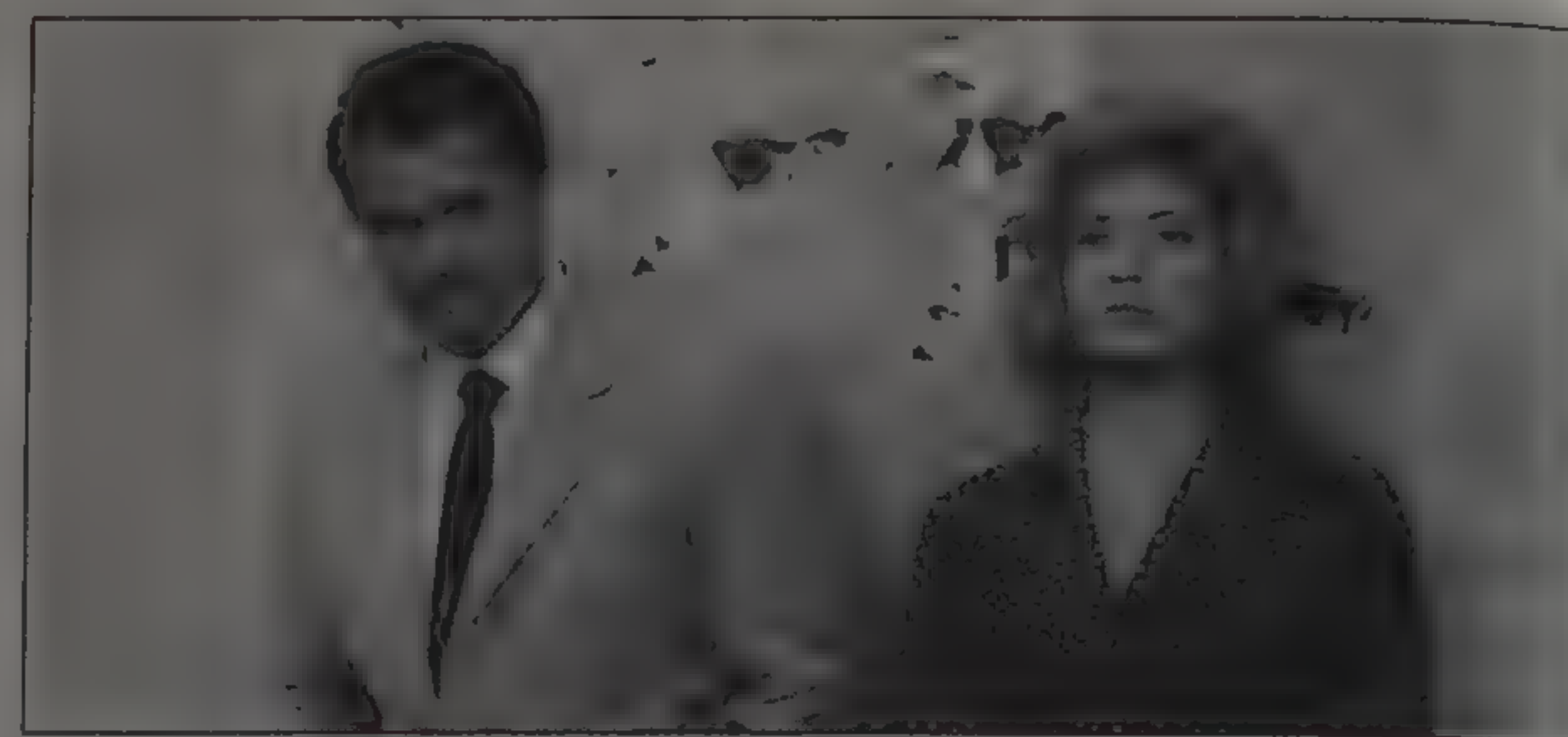
Death has intervened to fuse the destinies of these two giants, just as life had back in the '50s and '60s, those glory years for the international arthouse when terms

like "seriousness" and "rigour" weren't deemed antithetical to the ingredients of a successful film. It's a period I cherish, and as it happens, one that's becoming increasingly well represented on DVD.

CRITERION HAS BEEN especially committed to keeping the films of both Bergman and Antonioni alive for a new generation—the most fevered Bergmaniacs can even see a slew of his earliest work in the Early Bergman box released just months ago on Criterion's new bare-bones Eclipse imprint. But for those seeking to fully immerse themselves in Bergman at his best, there's another multi-disc set I've chosen to highlight in this modest little eulogy-by-way-of-DVD column.

With films like *Winter Light* ('62), *Persona* ('66) and *The Passion of Anna* ('69), Bergman honed the elements of his aesthetic that will stand as his most distinctive contributions to movies: the transformation of chamber drama into intimate, vital cinema, and the use of the human face as an all-encompassing landscape of mystery, wonder and the unfolding of ideas, story and emotion. *Scenes From a Marriage* ('73), often mistaken for a less ambitious project, was in many ways the quintessence of Bergman's explorations.

Basically a two-hander, *Scenes* chronicles the gradual disintegration of the marriage of Marianne and Johan (the magnificent pairing of Liv Ullman and Erland Josephson), and the strange paths their lives assume in wedlock's wake. Cri-



terion's three-disc set presents *Scenes* as I think it should be seen, in its original six-part television mini-series format. Vivid, moving, exquisitely photographed (in colour, by the late-great Sven Nykvist), and utterly engrossing, the mounting effect of watching the series is far more potent than the truncated theatrical version.

Last year's highly successful re-release of *The Passenger* ('75) both inaugurated a new legion of Antonioniites and reawakened the interests of older filmgoers who'd forgotten the breadth of Antonioni's cinema. But of all the Antonioni films currently available on DVD, I'd argue that the finest package accompanies the title that remains most emblematic of Antonioni: *L'Avventura* ('60).

"I'm interested in irrationality," Antonioni once wrote. These are the words of the guy who must have been the only Italian filmmaker whose best work is refreshingly untainted by that national cinema's

chronic sentimentality. *L'Avventura*, which concerns a woman who vanishes on a boating trip and the fruitless search enacted by her lover and friend, was as startling for me as Bergman's work of that very same period: just as Bergman's *God* opted for silence, Antonioni's mystery opted to remain perfectly unsolved. In different but equally memorable ways, such films reveal to us that the life of movies continues to unfold and take surprising shape even within the realm of total uncertainty.

Criterion's two-disc set contains a superb commentary by Gene Youngblood, writings by Antonioni most enjoyably read by Jack Nicholson, and a documentary of Antonioni by Gianfranco Mingozzi. It's an ideal package to sink into over a rainy, lonely weekend, and one I'm hoping Criterion will follow up on soon—Antonioni's disturbingly gorgeous, endlessly perplexing masterpiece *Red Desert* ('64) is more than ripe for the deluxe treatment. ▀

A STAR FALLS. THE CHASE BEGINS.



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FRANK KINGSLEY • RALPH

THE LAST LEGION

IN THEATRES FRIDAY AUGUST 17

Today's folk music sure isn't your parents' folk

Bob Dylan took to the stage of the Newport Folk Festival in July of 1965 backed with a full band wielding instruments crackling with the power of electricity. That performance—all of three electric songs, followed by a couple of solo acoustic tunes—managed to polarize the folk purists and those who were willing to join Dylan for the ride to someplace new.

The exact amount of vitriol that was spewed towards Dylan by angry folkies has been long debated, with some reports suggesting there were actually no more than a few scattered boos drifting up from a slightly befuddled audience, while others say folksinger Pete Seeger was ready to cut the power to Dylan's performance with no less than an axe.

The extent of the unrest doesn't matter as much as the fact that Dylan's decision to "go electric" put that moment in the history of folk music into such sharp focus that even today the performance is often said to be a turning point—the moment when folk music began to splinter into camps like traditional folk and folk rock.

As is usually the case, though, the truth is a little more complicated, and while Dylan might have laid claim to

PREVIEW

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EDMONTON FOLK MUSIC FESTIVAL
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one of the most famous moments in folk history, there were certainly others that are just as important in the continuing transformation of folk.

Texas songwriter Guy Clark will be in town for the **Edmonton Folk Music Festival**, and he says folk has always been on the move.

"It's been changing since people first started singing whatever you want to call 'folk music'—it's all songs folks sing," Clark laughs over the phone from the guitar workshop in his southern home. "It's always in a state of flux. That's healthy, that's the way it's supposed to be. And a lot of the traditions are held onto as well. It's just what it is.

"I use lovely old melodies that I learned when I was being a 'folk singer,'" he adds with the reverence of someone who loves all of the nuances that can be found in music. "Man, I steal those things everyday—they're just stunningly beautiful."

And, just as Dylan's shift from traditional folk towards a fusion of folk and rock did not happen in a vacuum, neither did the development of Clark's own style of songwriting.

"The kind of music I started playing when I first started playing was traditional kind of folk music, and then the next step, logically, was writing my own songs," he explains. "And a lot of them are I guess kind of folky sounding just because that's the way I learned to play. And I really like that music—I like traditional music, I like the blues—all kinds of music, and I'm influenced by all of that. It's not just one thing or the other.

"I think everybody has to do it their own way, find their own path," he continues. "I think if [somebody learns from old folk songs] it's great. It's probably also great if you grew up playing nothing but Beatles songs. It



doesn't matter. It's the end result, the work, the song. There aren't any rules. That's one of the nice things about this job. Man, I'm the first one that gets pieased. I'm not doing this to save anybody else's life."

TORONTO SINGER-SONGWRITER Justin Rutledge is considerably younger than Clark—Rutledge released his first album in 2004, while Clark's *Old No 1*

CONTINUES ON PAGE 52

What to see live at the festival and what to savour at home

For those lucky enough to be headed for the Folk Fest, we offer a modest list of unmissable performers—there are more, of course, but we'll let you find a few of them on your own. If you happen to miss the unmissable, we've also included the next best thing: each recommended artist's definitive album, plus a couple of companion picks for further listening.

Must See: Mary Margaret O'Hara. Comedienne Catherine O'Hara's reclusive sister spent four years tinkering with her Virgin Records debut, the majestic *Miss America*, before its 1988 release. That alone could've earned her a reputation for neurotic perfectionism that rivalled Brian Wilson's, but she sealed it by vanishing from public view, retreating headlong from overwhelming accolades. A four-song Christmas EP trickled in eight years later, and a further eight years passed before her soundtrack for the film *Apartment Hunting* appeared. Her live shows have been characterized by bouts of unpredictable eccentricity, but her fragility is belied by iron backbone—she's successfully repelled the industry of music while keeping its art.

Must Hear: *Miss America*. Spanning from the dreamy experimental pop of "Body's in Trouble" to the Billie Holiday-worthy "You Will Be Loved Again" to the sparkling country trot of "Anew Day," the breathtaking *Miss America* is rightly hailed as one of the best albums ever made.

Play it between: Elvis Costello's *King of America* and Julie Cruise's *Into the Night*. Flank *Miss America* with the tasteful side of the '80s.

Cheap hipster comparison: Chan Marshall from Cat Power.

Must See: Buffy Sainte-Marie. Don't condemn Buffy to the same Canadiana kitsch pile as Anne Murray. Rather, she deserves to be elevated to the pantheon of classic national folkies like Joni Mitchell and Leonard Cohen—her enduring songs have been covered (read: popularized) by almost as many other musicians as their songs have, and, unlike Cohen and Mitchell, she still makes her home in Canada.

Must Hear: *It's My Way*. Hard to believe this was released the same year as the British Invasion. Sainte-Marie's debut has nothing in common with what the mop-tops were all about, with their twists and chaste handholding. She and her folky colleagues were more likely to sing about the personal consequences of global conflict, including the possibility that one may come home from a foreign jungle without hands to hold or hips to twist—if indeed one came back alive at all. *It's My Way's* star track, "Universal Soldier"—popularized by fey folkie Donovan—is sadly as trenchant today as it was at the dawn of the American folly in Vietnam.

Play it between: *Odetta Sings*. Dylan and Blossom Dearie's *Once Upon a Sum-*

*mer*time. Like Sainte-Marie, Odetta and Dearie defied expectations of gender and race. The fierce, one-name-only African-American songstress Odetta tackled a whole album of Dylan in 1965, completely reinterpreting his signature tracks. Pale blonde Dearie wore thick glasses and beat turtlenecks, brandished a high, thin voice and mannishly played her own piano as she scrapped the flesh of jazz standards and rebuilt them from the bones up.

Fun Fact: Sainte-Marie was on *Sesame Street* for five years (1976-1981). Playground rumours linked her romantically to Gordon, but nothing conclusive was ever proven. Still, they would have made a cute couple.

Must See: Michael Franti & Spearhead. The odds are highly in favour of an outraged Franti passionately playing his role as international conscience mouthpiece in between Spearhead's defiantly political mélange of African-rooted music. Franti recently claimed that the American government is watching his activities, so he must be doing something interesting.

Must Hear: *The Beatnigs and Disposable Heroes of Hiphopcity's Hypocrisy is the Greatest Luxury*. Pre-Spearhead, Franti once played a tiny all ages Edmonton venue with his hip-hop/DIY/industrial band, the Beatnigs. Franti's next outfit, Disposable Heroes of Hiphopcity, broke to a wider audience, collaborating with icons like William S Burroughs

before their thoughtful agit-hop was drowned out by dumbed down, bling-crazed rappers with a penchant for shooting each other.

Play it between: Afrika Bambaataa's *Planet Rock: The Album* and Parliament's *Motherhip Connection*. A comprehensive gathering of early electro-funk from South Bronx mixmaster pioneer Bambaataa and a mindblowing sci-fi/Black Power concept album from deep funk practitioners Parliament—palpable influences on Franti.

Protest at the Fest: Social justice and global sounds make the political danceable at this year's Folk Fest. Mexico's Los de Abajo play Latin-ified punk-infused ska, L.A.-based Ozomatli creates bombastic multicultural fusions and Belize's Andy Palacio & the Garifuna Collective preserves the threatened music of the West Indies and Latin America.

Must See: Ralph Stanley & his Clinch Mountain Boys. This elder statesman of bluegrass learned to play traditional clawhammer style banjo from his mother during his childhood in rural Virginia. He developed a distinctive, innovative banjo approach that's been called "Stanley Style" and has toured for over 60 years, pickin' and singin'. His rich, doomy voice added swampy southern gravitas to the *O Brother, Where Art Thou?* soundtrack, which kicked off the most recent "rediscovery" of the bluegrass genre. He's also the only act in the

2007 Folk Fest lineup to have his own museum (ralphstanley.com)

Must Hear: 1971-1973, a four-disc set that gathers six of Stanley's out-of-print albums together. Excellent players supporting Stanley as they gleefully bound through traditional, gospel-heavy bluegrass

Play it between: Hazel Dickens & Alice Gerrard's self-titled 1975 release and Druhá Tráva's *Good Morning, Friend*. Decades before Alison Krauss, Hazel Dickens and Alice Gerrard committed their clarion voices to the consummate Appalachian style. Dickens was from that world, but Gerrard was a middle-class Californian searching for an authentic American experience. They both went on to solo careers, but the albums they collaborated on remain intensely moving works. Czechoslovakia counterculturalists embraced this quintessentially western musical form in the 1980s, and it's still going strong. Druhá Tráva's 2005 release *Good Morning, Friend* is one of the only English language albums showing the eastern European take on the bluegrass idiom

The New Bluegrass: Two new generation bands, Crooked Still and Olabelle, are bringing their versions of bluegrass to this year's festival. Boston-based four-piece Crooked Still energetically reinterprets the form to include contemporary and unorthodox flourishes, while New York's Olabelle stays true to bluegrass's Celtic/gospel/country foundation. —MABY CHRISTA O'KEEFE / mabychrista@vueweekly.com

the format

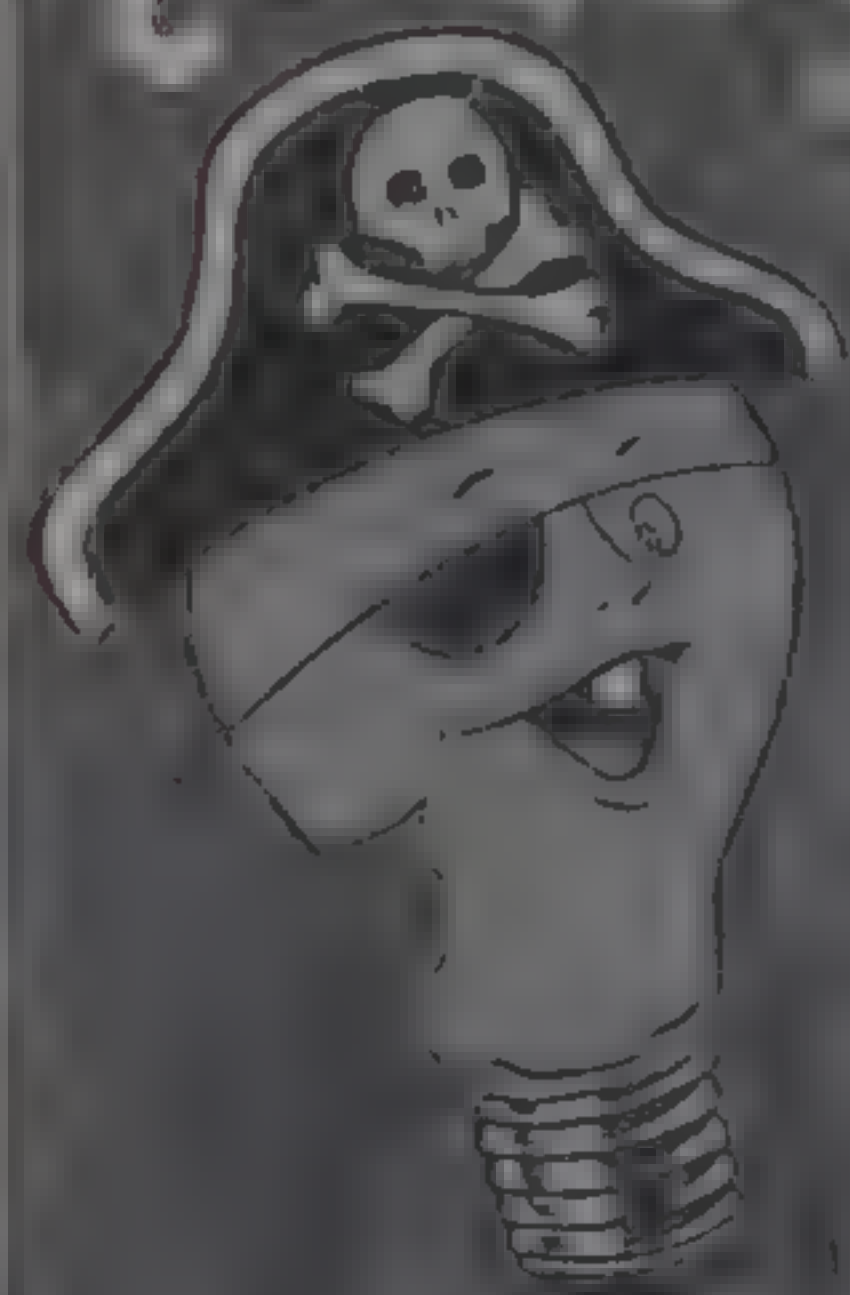
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CASTLE ROCK PUB A Knight at the
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9pm-1am

CONTEMPORARY PARTY PUB Open
stage hosted by Alberts Grude, 5-10pm

DRUID Guitar hero Thursdays

DUSTER'S PUB Thursdays open stage
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FOUR ROOMS The Northwell, 8pm

HULBERT'S Kaley Bessiegal, 8pm, \$10

THE IVORY CLUB Live Dueling Pianos,
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JAMMERS PUB Thursday open jam, 7-
11pm

J AND B BAR AND GRILL Open stage
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8:30pm-12:30am

WORLD CLASSICA HALL Thursday 8pm
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MUSIC WEEKLY

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AXIS CAFE Friday Live Music Night
Andrew Gummer, 8pm

BELL & COURT PUB Patsy Amico and
Brian Gregg Trio (roots music), 8:30pm

BLUES ON WHYTE Shirley Jackson and
Her Good Rockin' Daddys

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Work Round 2. Tent opens at 3pm; fea-
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tracks, rock, retro with DJ Damian

GAS PUMP Top 40/dance with DJ
Christian

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Jay, DJ Tracy D, no cover before 10pm,
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Electro, Booty, Ghettotech, Bmore, Juke

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Electro, Booty, Ghettotech, Bmore, Juke

ROLLER SKATING DISCO Top 40
request with a mix of retro and disco,
7pm-12 midnight

STOLL'S Top 40, R&B, house with
People's DJ

STONEHOUSE PUB Top 40 with DJ
Tysin

THE LIGHT AFTERNOONS Keweenaw
house/hard with Johnny Dangerous,
Andy Inertia, guests, 1-7am

URBAN FRAT Funktion Fridays

WUNDERBAR Fridays with the Pony
Girls, DJ Avinder and DJ Tome, no cover

Y AFTERHOURS Foundation Fridays

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DJS

BACKSTAGE TAP AND GRILL Industry Night with Atomic Improv, Jameels and DJ Tim

BLAZING FREEHOUSE Sunday Afternoons with Phil Got To Give It Up Main Floor, funk, soul, Motown, and disco with DJ Red Dawn, 2-7pm

BUDDY'S NIGHTCLUB Rotating drag shows: DJ WestCoastBabyDaddy

GINGUR SKY Urban Ladies Night Sundays

O'BYRNE'S DJ Finnegan, 9pm (door), \$20 (basic/\$30 (premium), available by phone at 414 6766

URBAN LOUNGE/ONE ON WHITE Sunday Night Live hosted by DA Choclet Elviz, DJ Sweetz 9pm, the best of Urban's live entertainment 10pm

WUNDERBAR Sundays DJ Gallateo and XS, guests, no cover

MON LIVE MUSIC

HULBERT'S Open Mic Monday's, hosted by Rhea March, 7-10pm

INDRY CLUB Open Mic Mondays music and comedy, 8pm

L.B.'S PUB House band, 9:30pm-1am, no cover

NEW YORK BAGEL CAFÉ Marco Cloverie (samba to Bolero) every Monday

O'BYRNE'S Don Berner

PLEASANTVIEW COMMUNITY HALL Acoustic Instrumental Old Time Fiddle Jam hosted by the Wild Rose Old Time Fiddlers Society, 7pm

TEDDY'S Monday open mic, 8pm

DJS

BAR WILD Bar Gone Wild Mondays: Service Industry Night, no minors, 9pm-2am

BLACK DOG BREWERY Open Mondays with DJ Penny Tertiary

BUDDY'S Amateur Strip Contest with M a Fellow DJ WestCoastBabyDaddy

FILTHY McNASTY'S Metal Mondays, with DJ S.W.A.G

FLUID LOUNGE Mondays Mixer

NEW CITY LUNGE LOUNGE Open on Metal Mondays, no minors



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Are these guys trying to smack God? 'Cause, I'd be a little worried that he might smack them back, and that might hurt or cause a flood or something.

TUE LIVE MUSIC

CASTLE ROCK-ST. ALBERT Tuesday Freeway Jam, hosted by Mark Ammar, Dale Collins and Noel Mackenzie, 8:30pm

COWBOYS Tupelo Honey

DAVID (JASPER AVENUE) Open stage with Chris Wynters and guests

JUBILEE AUDITORIUM Godsmack, 7pm, \$53

LEGENDS PUB Open jam hosted by Gary Thomas

O'BYRNE'S Celtic Jam: with Shannon Johnson and friends, 9:30pm

ON THE ROCKS A Funky Farewell

RECALL PLACE Josh Groban, 7:30pm, \$49.50-\$125

WILLY'S UNDERGROUND Live Show

DJS

BLAZING FREEHOUSE Tuesday: DJs spin on the main level

BUDDY'S Free pool and tourney, DJ Arrowchaser

ESMERALDA'S Top 40, country, R&B with DJ Foreplay, DJ Jimmy

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GINGUR SKY Bashment Tuesdays Reggae music, no cover

NEW CITY LUNGE LOUNGE Tuesday: Kraut, Mod R&B, Northern Soul, '60s Garage, Mod Revival with Dr. Erick and guests

SAPPHIRE RESTAURANT AND LOUNGE Tapas Tuesday, popular house beats with DJ Kevin Wong

SPORTSWORLD ONLINE AND THE HALL PARTING DISCO Live DJ request with a mix of retro and disco, 7pm-12 midnight

WED LIVE MUSIC

BLACK DOG BREWERY Wednesday: Live Show

BLACKSPOT CAFÉ (Live Hip-Hop) featuring Mikay Maybe and The Joe

EDDIE SHORTS Open stage every Wednesday, live blues with The Mary Thomas Band featuring Brian Petch

FESTIVAL PLACE Marlee Scott, Linden Green, 7:30pm, \$5

HOLLY'S NIGHT Live DJ request stage, 7:30pm (door), \$2

HOOGLANDZ PUB Open stage Wednesdays hosted by Rock 'n' Roll Kenny

LEVEL 2 LOUNGE Open Mic

NEW CITY LUNGE LOUNGE Creepshow, Raygun Cowboys, Profunda Films

O'BYRNE'S Chris Wynters and guests, 9:30pm, no cover

PLEASANTVIEW COMMUNITY HALL Acoustic Bluegrass Jam Presented by the Northern Bluegrass Circle Music Society every Wednesday evening

PREVUE Live after 8pm Wednesday Night Live: Open stage for comedians, musicians and bands, hosted by Barbara May, 7pm (set-up), 8-10pm (show)

TEDDY'S Live after 8pm

URBAN LOUNGE/ONE ON WHITE Kim Mitchell, Shaun Verreault, 8pm

WILLY'S UNDERGROUND Live Show

DJS

BARBERSHOP VODKA BAR Wednesday: Soulful Deep House with Nic-E and Smoo

BLAZING FREEHOUSE Wednesday: Carroll spins on the Woodtop, Glitter Gulch Wednesdays Main Floor: Best Rides... Worst Wrecks... no cover roots music every Wednesday with DJ Buster Friendly, live music once a month

BLACKSPOT CAFÉ Dialogue Wednesday

BUDDY'S Hump day with DJ Sexyboy (live)

EVERETT HARTLEY Wednesday

FLUID LOUNGE Wednesday Rock Thrs

THE FOX Wind-up Wednesday

LEGENDS PUB Hip hop/R&B with DJ Spincycle

NEW CITY LUNGE LOUNGE Wednesday: Live Show

PREVUE Live after 8pm Wednesday Night Live: Open stage for comedians, musicians and bands, hosted by Barbara May, 7pm (set-up), 8-10pm (show)

RED STAR Funk 'n' Soul funk, soul disco, nu jazz, reggae, hip hop with Cool Curt, Yuri, Junior Brown, Reno

STANDARD Wednesday Gone Wild Feat. with DJ Nestor Delano

STOLLI'S Wild Cherry: House/garage with Tnpswitch, Rezndnt Funk, fusion with Steve Velocity

WILLY'S UNDERGROUND Live Show Wednesday: Live Show

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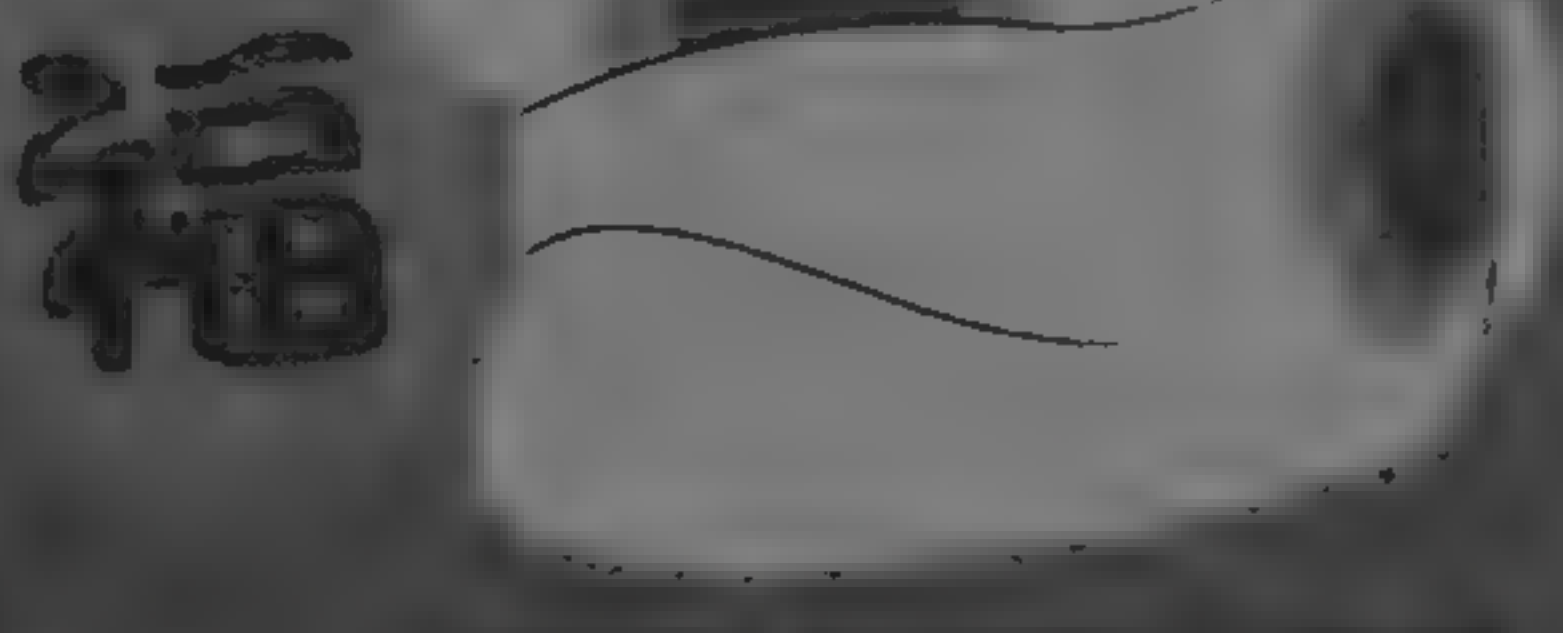
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The Format goes to the dogs on new album

JOEL KELLY / joel@vuwweekly.com

Despite still being a somewhat wet-behind-the-ears twentysomething, Nate Ruess, lead singer of **the Format**, can offer some sage advice: even if it is the cutest thing you've ever seen, buying a puppy with your significant other will not solve your relationship problems.

It does, however, make for a pretty great concept album—the Format's latest release, *Dog Problems*, was named in recognition of Ruess's plan with his then-girlfriend to get a pet dog every time they broke up. The girlfriend left for good during the recording process and one of the dogs, Nico, ran away.

"She was pretty nutty," says Ruess of Nico, a bull terrier. "She was destroying our house."

And, for those of you already drafting angry letters to the Format pointing out that animal shelters are overflowing in part due to owners like this, relax—Ruess says the rest of his dogs happily frolic on his parents' farm in Arizona, and the band frequently plays shows supporting local humane societies.

Having his relationship drama play out in the ears of listeners worldwide doesn't seem to faze Ruess. "[It's] really therapy for myself," he says about the songwriting process. "I just couldn't stop writing about it. I was a mess. I kept hoping the second half of the record would take some sort of turn towards redemption, to us solving our problems, and I made the mistake of continually getting back into that relationship."

THE FORMAT DOES seem to excel in songs about relationships; several songs from *Dog Problems* have been featured in television shows, including MTV's *Laguna Beach*. However, Ruess admits he has moved on to more mature songwriting topics.

"That time in my life is so behind me," he explains. "I haven't stopped

PREVIEW

FRI, AUG 10 (6 PM)
THE FORMAT
WITH THE HONORARY TITLE, LIMBECK, STEEL
TRAIN, REUBAN'S ACCOMPLICE
DINWOODIE LOUNGE, \$17.50

writing about myself or my relationships, but it's more about this transition into adulthood—a fear of growing up. A lot of it has been so cryptic lately. I just let my mind sort of happen."

That being said, Ruess is also looking forward to what the future may yet bring.

"Even with the fact that the band's success is coming really nicely, it's been a gradual climb," he says. "I love that. I hope that it moves slower. When you feel like your best music is ahead of you, you want to work towards that." ▽

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GUY CLARK

PHOTOGRAPH BY [illegible]

was out in 1975—but he's well versed in music of the past, having cut his teeth on plenty of classics, many of them as instrumentals picked out on the banjo, before jumping into the waters as a songwriter himself.

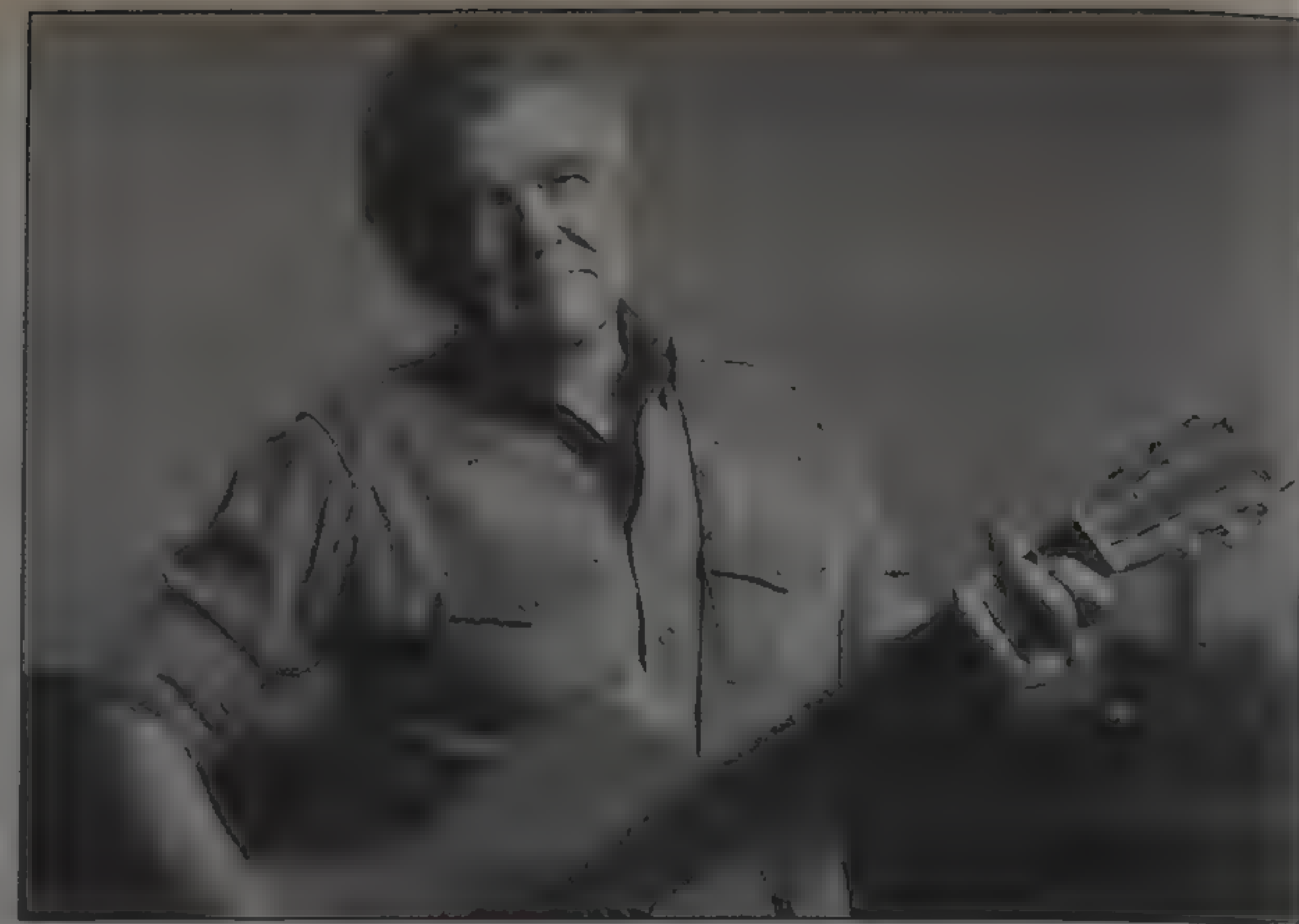
"Initially, when I really got into that I got into it heavy, listening to Harry Smith's *Anthology of American Folk Music*, I was listening to tons of bluegrass and Appalachian stuff and mountain music, and that was before I put out my first record," Rutledge recalls over the phone from his Toronto home. "I have been slacking on that front these days. I'm trying to write as much as I can all the time, so I haven't been listening to a lot of old folk stuff."

Despite his familiarity and respect for folk music, Rutledge admits that he finds the term folksinger to be somewhat troubling today, at least in the sense that many of the most well-known folk musicians—Dylan, Seeger, Woody Guthrie—were also labeled as protest singers.

"I don't really consider myself a folksinger. I consider myself a songwriter," he says. "I don't know if [the term folksinger] really holds any weight anymore. I don't really hang around a folk scene."

A moment passes as Rutledge considers just what folk music means today. When he finally answers, it's with a chuckle.

"I would need a definition of folk—I think that the lines are too blurry, or irrelevant, even—I don't know what folk



is anymore," he admits. "I knew what it was 30 years ago. I read about what it was and I listened to the Leonard Cohens and the Kris Kristoffersons and I know what that folk was about."

Rutledge shares Clark's feeling that folk music is not a static form, but one that is constantly in motion. There are certainly traditionalists out there who insist that there is only one style of true folk music, but those pockets of listeners are shrinking as the sounds of older folk are constantly being turned on their sides and rolled into new shapes that encompass other sounds as well. In that light, a Folk Fest lineup that includes as disparate figures as Clark and Rutledge, and even City and Colour, makes perfect sense.

"I definitely think that there's an

evolution and I'm happy that there is one," Rutledge says, adding, "There always has to be. Music is something that should be shared and I'm glad that [folk festivals are] opening up like that."

"I guess what I'm trying to do with what I do is really inject a certain kind of lyrical element to it," Rutledge continues, considering the relationship of his own songwriting to older folk music. "I'm just really trying to push the boundaries lyrically. I'm trying to maintain some of the same subject matter and whatnot, but listen back to some of the early Kris Kristofferson and stuff and he had a great grasp on the craft, but he also pushed it a lot lyrically. I think that's what I'm kind of trying to do with what I do in particular. Just keep it growing." ▽



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MEMBERS & GUESTS

Not Kidjo-ing around for Angelique

BY BRYAN BIRTLES / bryan@vuweekly.com

The best way to describe Angelique Kidjo is passionate. Talking to her about her music, her outlook on life and the world or her commitments to a number of charities makes you want to get up off your sofa and get out there and join her. It seems nothing holds her back from making a difference.

Recently, Kidjo became involved with the Live Earth concert in South Africa, where she helped deliver a message: unless we humans make some fundamental changes to our lifestyles

PREVIEW TUE, AUG 14 (7:30 PM)
ANGELIQUE KIDJO
WITH JOSH GROBEN
REXALL PLACE, \$35-\$125

soon, there's going to be hell to pay.

"It was intense," she says of the experience of the concert itself. "People know that global warming is out there, but seeing those images [on television] makes them see what is really going on. Like it or not, people will change their way of acting. It will be a slow process because we are so addicted to what we have that we are not really willing to change anything, but the day will come because there's no way we can go on living without changing."

BUT KIDJO ALSO KNOWS that change on a small scale is just as important

as the large-scale change that Live Earth worked towards. She has one particularly poignant memory from right here in Edmonton that illustrates the way someone can effect change on an individual level.

"I've experienced some huge things in Edmonton," she says. "A

hope I'll see her because I really want to see how she's doing."

Most important to Kidjo, however, are the unifying effects of music.

"When it comes to music, the only thing you need to realize is it brings people together," she says. "Different people that don't speak the same lan-



lady came to me once who was in a car accident and doctors said she couldn't walk. She was just giving up and her brother brought her my music and she found the strength in my music to get back on her feet. I'm glad she did and when I come there I

guage, that don't come from the same place at all, but find themselves together in the same room ... when I'm onstage and I see the whole world right there, united in music and together ... If I could see God I'd kiss him right there." ♡

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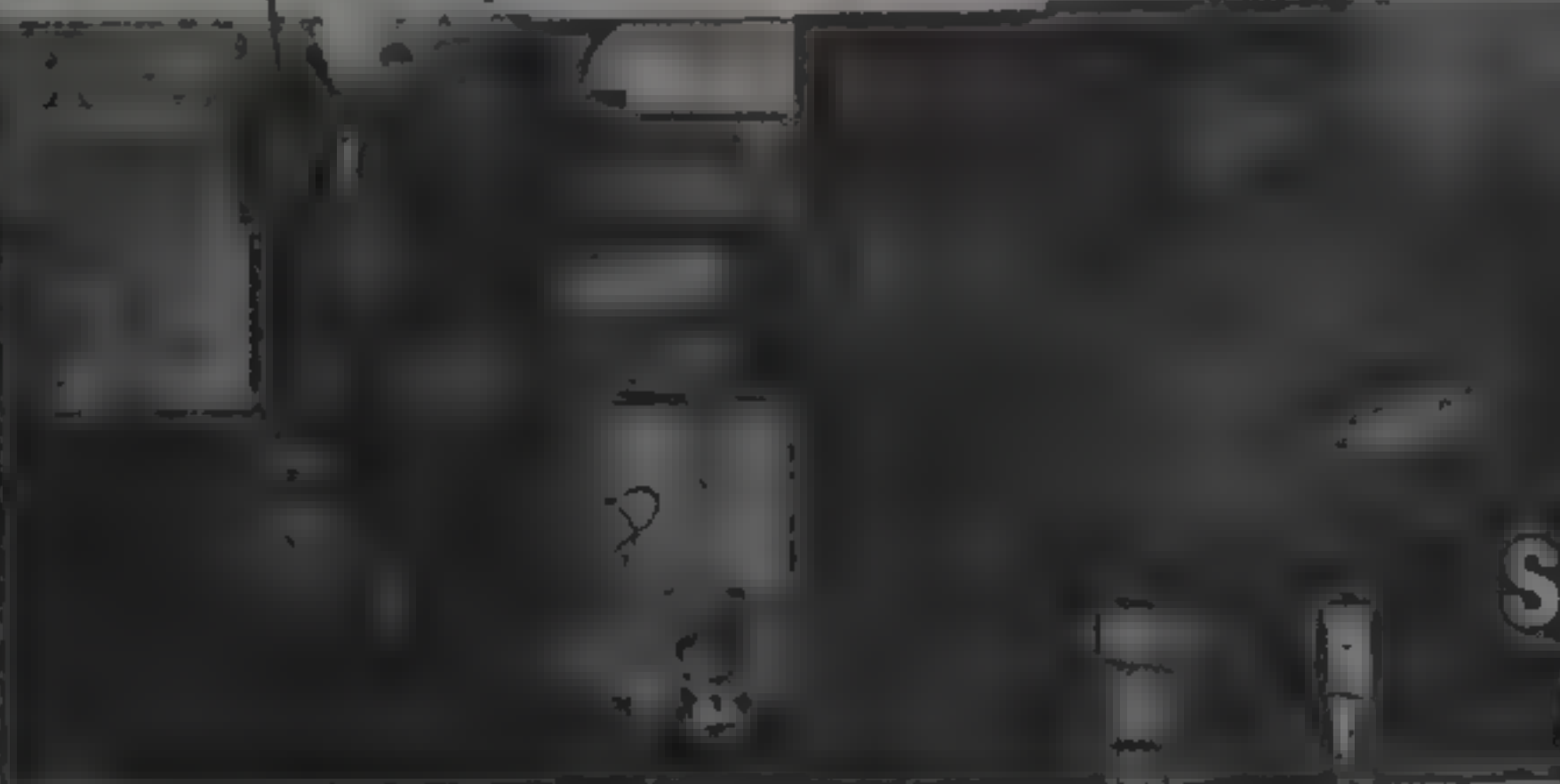
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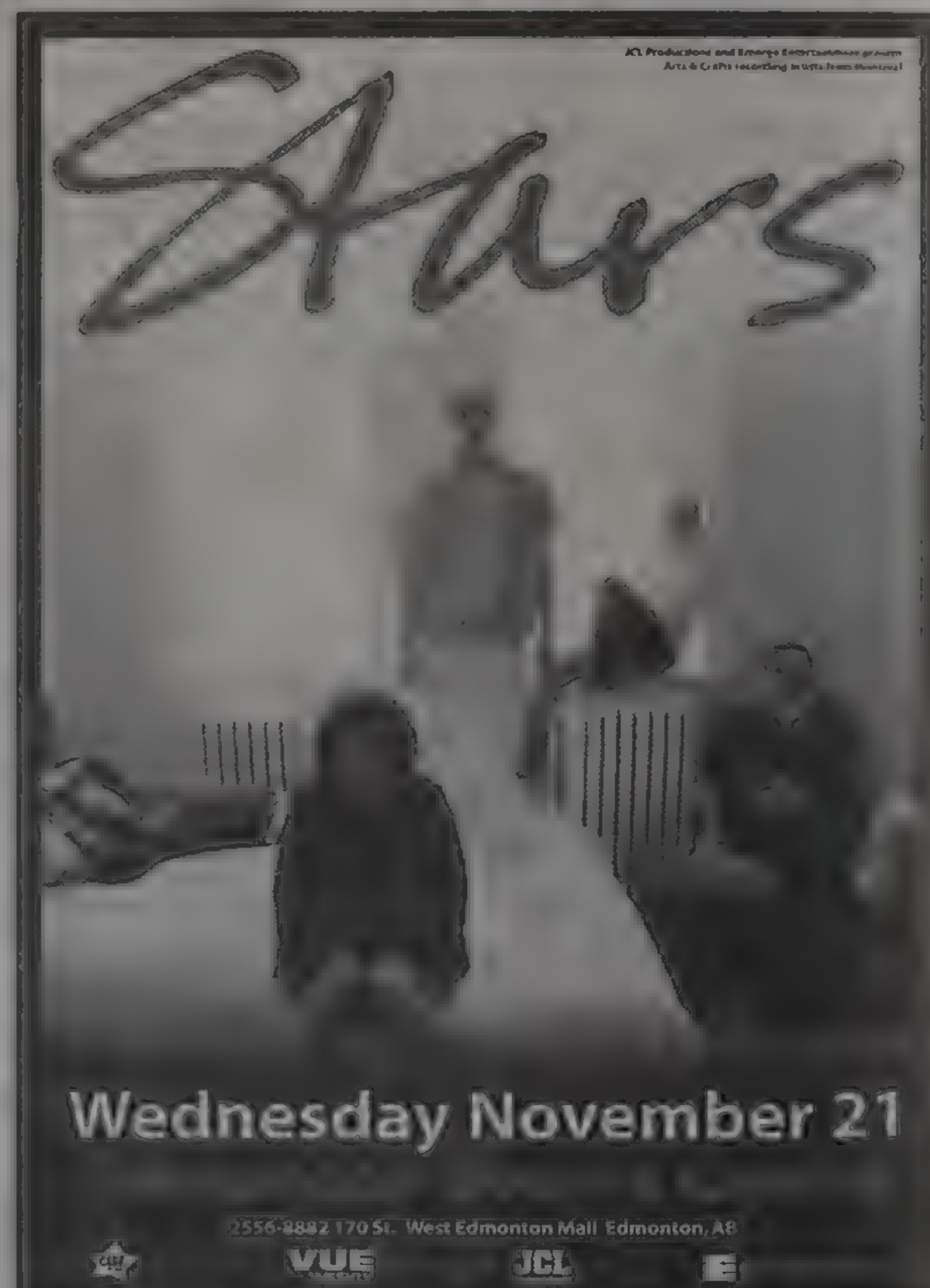


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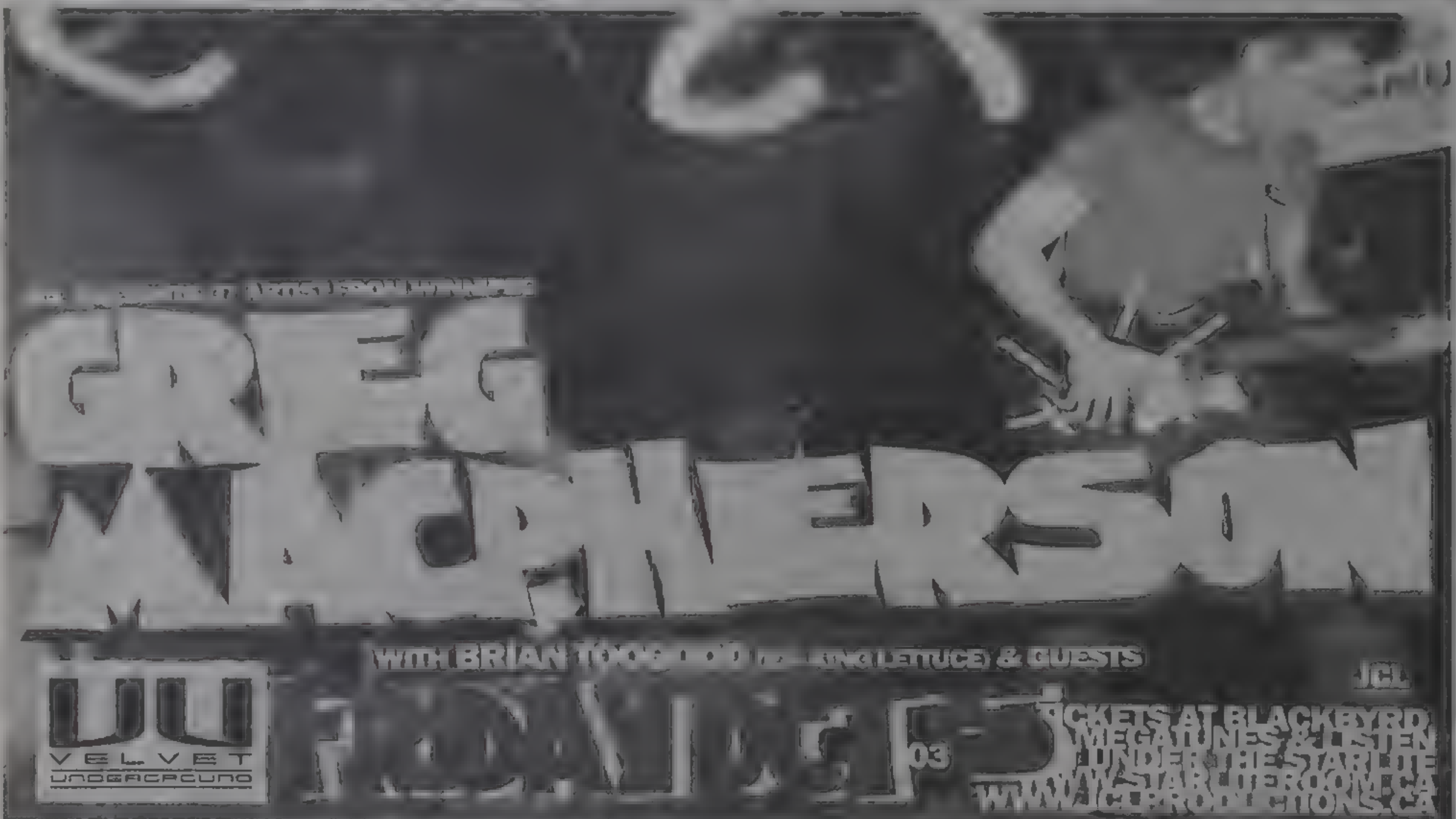



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Clutch makes the trip *From Beale Street to Oblivion*

CAROLYN NIKODYM / carolyn@vueweekly.com

Heading down the highway, looking for adventure and whatever comes your way, you might have found yourself bearing down on **Clutch**—the Maryland band that was born to be wild.

In the 16 years since its inception, Clutch has not exhausted its rock inspiration, working its way through metal and hardcore through to what I'll call hardcore blues. But if you know anything about Clutch, then you likely know that they don't seem to have a lot of energy invested in trying to fit into any particular sub-culture.

Between Neil Fallon's rumbling vocals, his and Tim Sult's hot rod guitars, Dan Maine's muscly bass, Jean-Paul Gaster's muffler-less drums and Mick Schauer's fine-tuned organ, the

ing records, so we just continue doing what we do: playing live shows."

WHILE PERFORMING PLENTY of live shows has been a constant for Clutch, Fallon also thinks that this is the direction the music industry is going in general.

"It's a lot easier for people to have their band garner an audience very quickly over the internet," he explains. "The only down side of it is there's that much more music out there and it's maybe more difficult to sift through it, but I think that all in all it's a healthy thing—maybe forces bands to get off their asses and play in front of people instead of expecting to get a free ride.

"The business models that these record labels have are very antiquated and they're still trying to lick their wounds because of the internet, which I think is a good thing in that it levels the playing field."

And Clutch has plenty of experience with sticky record companies to stand by that statement—having released 13 albums and two EPs on a total of nine different labels (including the band's own River Road Records), from small time to majors Columbia and Atlantic. But for Fallon, it seems to be more about band-label fit than anything else, as he cites the pros and cons of the small and big label experience and says that a common misconception is that smaller labels are somehow more righteous.

"I think that labels—regardless of their size and philosophy—they're in the business of selling records," he says.

And it isn't that he wouldn't want to sell a heap of records himself, he says, but the kick-ass live performance is far more of a thrilling ride than a hit record is anyway.

"The gathering together of a group of people knowing that they're all experiencing a unique thing that's never occurred before and that will never occur again—I think that's an intangible thing," he opines. "A record's a static thing—whereas a live performance is a bit of an organism." ▼

PREVIEW FRI, AUG 10 (8 PM)
CLUTCH
WITH YEAR LONG DISASTER, BACK YARD FIRE
STARLITE ROOM, \$27

quintet has defined a driving sound that has attracted a passionate fanbase who prefer Clutch to any other transmission of music.

"It's just a byproduct of our stubborn philosophy of touring," Fallon explains over the phone from a tour stop in Fargo (which he admits is a lot more like the movie in winter). "I think that when you do that, you can build up a cult following or a very passionate following for the band as opposed to ... let's say you have a huge ratings hit, you can sell lots of records and people are just kind of fans of a song more than your band."

Clutch's stance on touring seems to have solidified when its latest record, March's *From Beale Street to Oblivion* was leaked early over the internet.

"It's almost inevitable that that's going to happen," he says. "That's just the world that we live in. You can't really get too bent out of shape. We never made one red cent off of sell-

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WEEKLY**

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CLUTCH

AUGUST 10 - STARLITE ROOM

DOORS 8 PM - 18+ ID REQ. - TIX ALSO AT MEGATUNES, BLACKBYRD, LISTEN

VUE WEEKLY



ON SALE NOW!

STRUNG OUT

AWILHELMSCREAM *I Am Ghost*

AUGUST 17 • DINWOODIE LOUNGE

DOORS 7 PM • ALL AGES

TICKETS ALSO AVAILABLE AT TICKETMASTER • MEGATUNES • BLACKBYRD • FREECLOUD

VUE WEEKLY



ON SALE NOW!

MUTEMATH

WITH SPECIAL GUEST **EISLEY**

SEPTEMBER 13

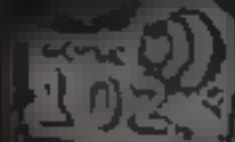
DINWOODIE LOUNGE

U OF A STUDENTS UNION BUILDING

DOORS 7 PM • ALL AGES

TICKETS ALSO AT MEGATUNES, BLACKBYRD & LISTEN

A CO-PRODUCTION OF THE UNION AND EMERGE ENTERTAINMENT



VUE WEEKLY



GMA

TT



ON SALE SATURDAY

UNEARTH

darkest hour

AUGUST BURNS RED

SUICIDE SILENCE

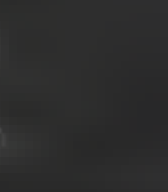
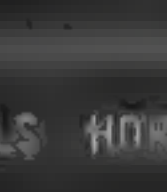
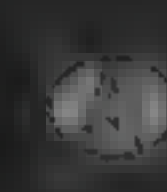
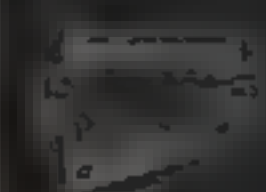
APPEARING AT

OCTOBER 18 - STARLITE ROOM

DOORS 7 PM - ALL AGES - TICKETS ALSO AT MEGATUNES,

BLACKBYRD, FS (WEM) & FREECLOUD

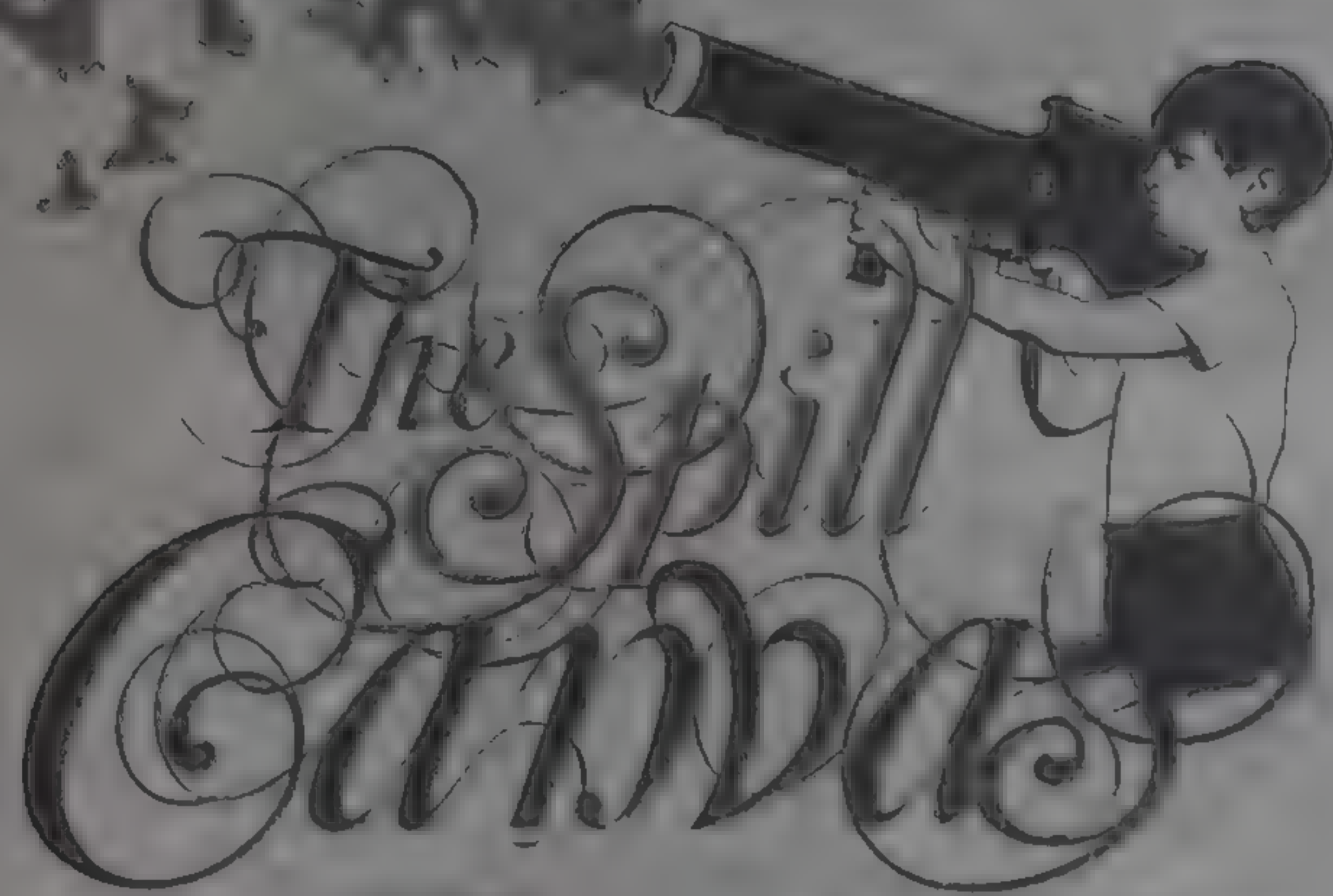
PRIVATE CLUB - MEMBERS & GUESTS



VUE WEEKLY



ON SALE FRIDAY



MEG & DIA PLAYRADIOPLAY! idiot pilot

SATURDAY OCTOBER 20

STARLITE ROOM

EARLY SHOW - DOORS 100 PM - ALL AGES

TICKETS ALSO AT MEGATUNES, BLACKBYRD, FS (WEM)

VUE WEEKLY



ON SALE FRIDAY

NIGHT OUT BOYS NIGHT OUT

WITH GUESTS: SICK CITY, SIGHTS AND SOUNDS, LIVING WITH LIONS

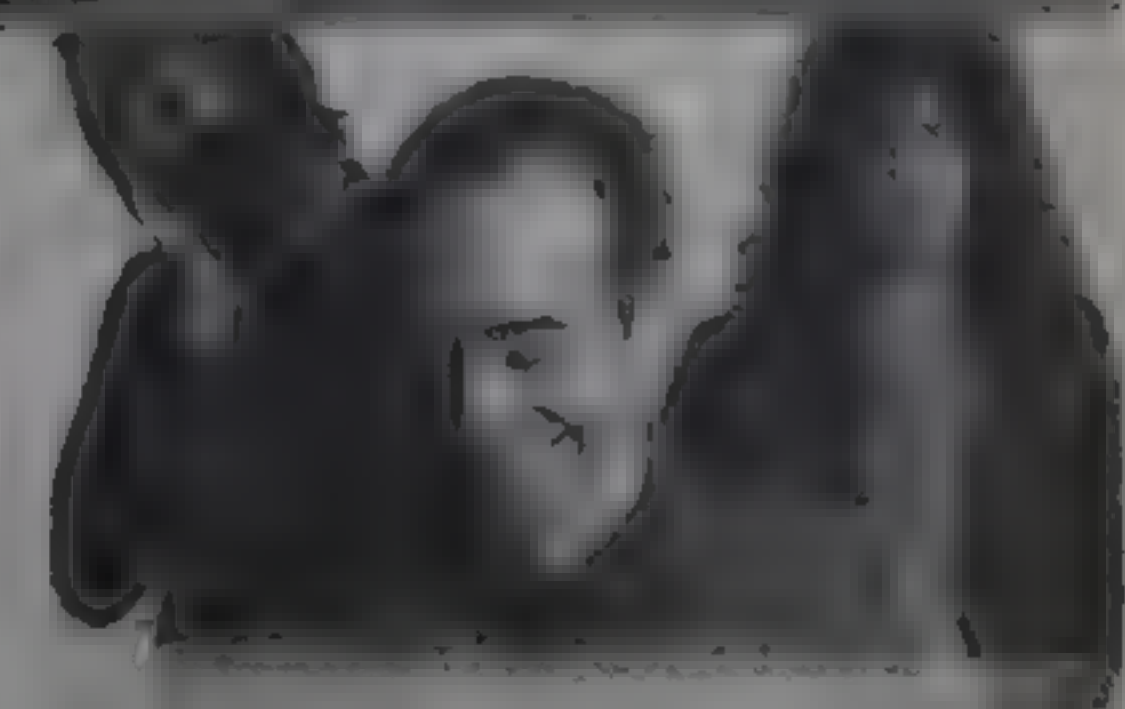
SEPTEMBER 27 • STARLITE ROOM

DOORS 7 PM • ALL AGES • TICKETS ALSO AT MEGATUNES, BLACKBYRD, FS (WEM)

VUE WEEKLY



TED • LEO • AND • THE • PHARMACISTS



SATURDAY OCTOBER 20 - STARLITE ROOM

LATE SHOW - DOORS 9:30 PM - NO MINORS

TICKETS ALSO AT MEGATUNES, BLACKBYRD AND LISTEN

VUE WEEKLY



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UPCOMING EVENTS

FRIDAY AUGUST 10 BIRNBECK PRESENTS...

CLUTCH

YEAR LONG DISASTER & BACKYARD TIRE FIRE

THURSDAY AUGUST 16 MONTREAL PRESENTS...

MC MARIO

WITH DAPHUTURE

FRIDAY AUGUST 17

KIRO

BENEFIT OF A DOUBT & FUTURES PAST

FRIDAY AUGUST 24 THE INVESTIGATION & RETURN PRESENTS...

UNREST FEST

DISCHARGE (UK), BROKEN BONES (UK), DAYCLO ABORTIONS (VICTORIA, BC), THE COLERS (VANCOUVER, BC), INHASTE (SEATTLE, WA), HOMEWRECKERS (EDMONTON, AB), MASSGRAVE (VANCOUVER, BC), POSER DISPOSER (SASKATOON, SK)

FRIDAY AUGUST 31

DESIDERATA

GHOSTHOUSE / BABY CONTROL / ANIMAL NAMES

THURSDAY SEPTEMBER 1 WEEKLY KICKOFF DANCE PARTY

OH SNAP!

DJ ASSUALT, DEEKLIN & WIZARD + MORE

THURSDAY SEPTEMBER 6 THE INVESTIGATION & RETURN PRESENTS...

ART BRUT

THE MARK BIRTLES PROJECT



10030-102 STREET * INFO: 428-STAR
BELOW THE STARLITE ROOM * ALL EVENTS 18+

UPCOMING EVENTS

FRIDAY AUGUST 10 BIRNBECK PRESENTS...

THE RIPCORDERZ

ON THE BRINK / ROCKETS AWAY / BALLS OUT FACE FIRST

SATURDAY AUGUST 11 THE INVESTIGATION & RETURN PRESENTS...

TIM GILBERTSON

WITH GUESTS TOY SINGERS

TUESDAY AUGUST 14

KAREN FOSTER

WITH DRAFT DODGERS {EX-TTT, TTH} AND GUESTS

FRIDAY AUGUST 17 MONTREAL PRESENTS...

IMMACULATE MACHINE

SATURDAY AUGUST 18

THE MARTINGALES & GUESTS

SATURDAY AUGUST 25

ULTIMATE POWER DUO

HOT BLOOD BOMBERS

TUESDAY NIGHT SHAKEDOWN!

DJ GENERIC & GUESTS

POP AND ROLL AND A WHOLE LOT MORE SHAKEDOWN!

PANCK!

WITH THE J-BOTS!

INDIE MOD ROCK DANCE PARTY 52 HIGHBALLS TIL 11!

NRVLS

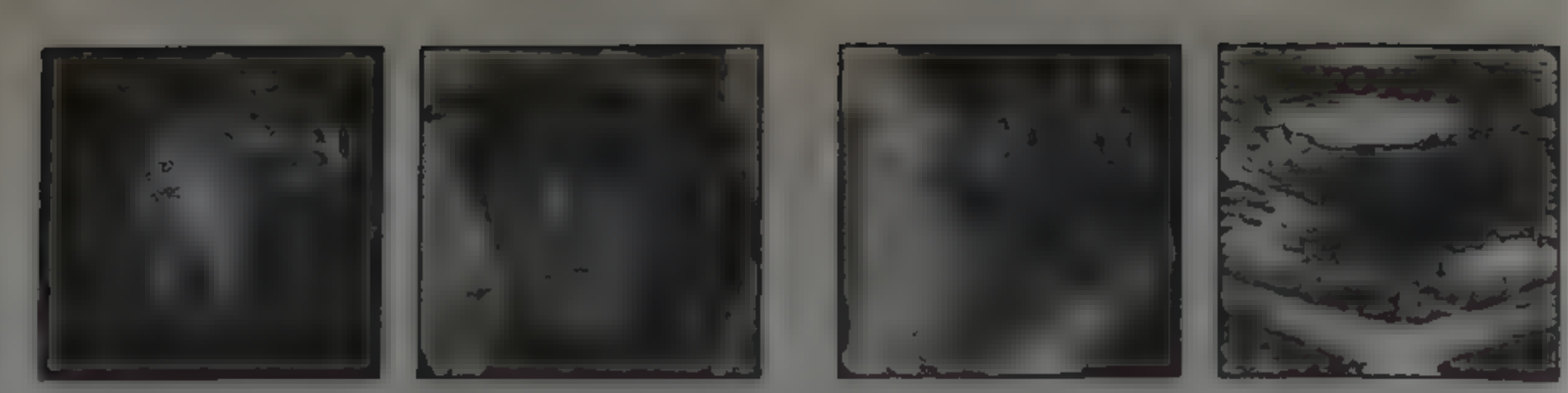
WITH NICK7

14 HIGHBALLS TIL 11! PLUS WEEKLY GUESTS AND BOOZE W/ STUFF

WWW.STARLITEROOM.CA

ALBUM REVIEWS

NEW SOUNDS



YEAH YEAH YEAHS IS IS EP DRESS UP

ROSS MOROZ / ross@vueweekly.com



THIS ROCKS

Maybe it's a generational attention span deficit, or maybe I'm just really busy, but I've always been a fan of EPs. Short, to the point, none of the bloat or fat of most 45-minute-and-up full-length albums, these one-acts usually work as a distillation of everything admirable about an artist.

This is why Yeah Yeah Yeahs's five-song, 17 minute *Is Is* comes as such a revelation, particularly as a follow-up to the band's disappointingly but occasionally brilliant sophomore full-length *Show Your Bones*. *Bones* was a middling LP, but there was probably a fantastic quarter of an hour of music lurking somewhere within. On *Is Is*, though, from the opening marching-band beat of first cut "Rockers to Swallow" through the organ swells, whispers and swing-beat-mutating-into-raging-yelping-Karen-O-orgasm-strut-rocker of the "Take Me Out"-on-steroids of "Down Boy," from the manic, almost pop-punky energy of "Kiss Kiss" to the jammy, serpentine "Isis" to the minor-chord emoed-up "My Sharona" of closer "10 x 10," this snack-sized helping of Karen and company reasserts Yeah Yeah Yeahs as the cooking rock band we met on *Fever to Tell*.

PHILLIPS SAYLOR WISOR 13 SONGS INDEPENDENT

MARY CHRISTA O'KEEFE / marychrista@vueweekly.com



THIS IS OK

A plainspoken title suits this rough-hewn, wholehearted offering from Phill Wisor, a peripatetic American who followed his equally gifted woman back to Edmonton a couple years ago—they perform together in the Digs, and informally at jam nights about town. *13 Songs* is exactly what

it promises: troubadour Wisor, armed with banjo or (mostly acoustic) guitar, eking out rootsy narratives of the city and backwater, the introspective and descriptive, the heartbreaking and gingerly hopeful.

This is also the soundtrack of a full out championship demon-wrestling match, with most of the slamdowns made by Wisor's preternaturally weary voice, cracked like the bottom of an old fine bone china cup. The album posits a kind of punk bluegrass, with Wisor's delivery crisscrossing boundaries between Guthrie-esque folksinging, beatnik poetry and country hellfire preaching as he ranges across subject matter as diverse as 9/11 fallout, schoolchild prejudice and monstrosly bleak depressions.

At times, Wisor's experimental urges get the upper hand. "Mansions of Strangers" dissolves into a stream-of-consciousness ramble, paranoid and unhinged, while the dreamy "Kansas City" layers offset hypnotic voices over ghostly guitar. But he's mostly a generous and straightforward songwriter, with frequent moments of glory. His love songs are as onery and needy as honest-to-goodness love; the soft, slow build of "Lower East Side" would be at home on Springsteen's *Nebraska* (as would his lyrics: "I believe in my dreams / but it was a hard sell"); the pained questioning of "Ground Zero" is an impeccably crafted protest song Dylan could get behind.

JON B PRESENTS BEAT DIARYA INDEPENDENT

DAVID BERRY / david@vueweekly.com



THIS IS OK

"Clever 10 years ago" is the watchphrase with Jon b's latest experimentation into hip hop. From the title—which is, to be fair, clever when you're 13, however long ago that is for you—to the thoroughly bizarre "warps" of songs like Busta Rhymes's "Woooo

Haaaa!" (described in the press release as "sort of like a mash-up, but with his own unique interpretations"), it all seems like stuff that hits the right mark on the wrong target.

There's obviously a wealth of hip hop and pop-culture Canadiana knowledge to be mined here—the aforementioned "Woooo Haaa!" pays deceptively subtle homage to "California Love," and dig the opening clip from Bubbles excusing/explaining the whole project—but it isn't used all that effectively. It feels like Jon b isn't so much referencing as aping, and he does it well enough to make it sound appropriately dated.

That he can sound like some of the best parts of rap's silver age is notable, but there's a reason rap has moved on. When Jon b catches up with it, he should be just fine.

Jon B is at The Blackspot Cafe on Wed, Aug 15.

SONANCE THE ROAD HOME INDEPENDENT

BRYAN BIRTLES / bryan@vueweekly.com



THIS IS OK

Sonance is the kind of band that seems like the members would give you the shirts off of their backs, and the group has got the thank-you list to prove it inside the jacket of its new disc. Thanking half the bands in this province and most of the town of Jasper, you can see that Sonance is firmly implanted into its local community and the Alberta music community.

The only real problem with this disc is the production. The disc sometimes comes off like it's being played by your next door neighbour through the thin walls of your apartment. The guitars could stand to be way more aggressive in tone and the drums are badly muffled and way down in the mix. Because of this, it never quite pops like the live show. Nonetheless, a solid disc from a solid band.

HAIKU QUICK SPINS

WHITE AND TO PLAYER quickspins@vueweekly.com

THE LONELY H

HAIR THE CONTROL GROUP Suburban hippies Making decent retro rock And doin' blades maaaaaaan

ARCHITECTURE IN HELSINKI PLACES LIKE THIS POLYVINYL

So much work was done On this synth-rock disc it sounds Like Meg Ryan's face

SURVIVAL OF THE FATTEST PRINCE FATTY MR BUNN

Modern Reggae that Sounds like all the old reggae: Bung-Chick-bung-Chick ZZZZZZZ

LAHUU ANDORRA MERCI

Dan Snaith is awesome! He makes a silk purse out of A pig's curly dink

ELVIS PRESLEY VIVA LAS VEGAS SONY/BMG

The King! Vegas! Live! Cool and glitzy, makes up for Past embarrassments

JOHN VANOVERSLICE EMERALD CITY HARSUK

Indie-rock moping With pop sensibilities A worthy listen

KORN KORN VIRGIN

Two-fifths old lineup Now with two times the boredom, And all of the suck

THE STARTING LINE DIRECTION VIRGIN

95 per cent Of emo sucks. Hard. Congrats! A five-per-center!

Meet the new music industry— not the same as the old one

It's easy to think that, thanks to MySpace pages, iTunes and a bunch of other places you can get music on the internet, there is more new music available to the consumer than ever before.

Well, the answer to that is yes and no. Yes, there is more free music out there than ever, but when it comes to releases put out by the actual recording industry the number is plummeting.

MUSIC ENTER SANDOR

STEVEN SANDOR
steven@vuwweekly.com

According to Statistics Canada's most recent survey available, the number of real releases is going down every year. In 1998, Canadian labels—including both majors and indies—put out a total of 6728 sound recordings, of which 1023 came from Canadian artists. By 2003, that number had fallen to 5619 releases, with only 904 of those qualifying as Can-Con. And profit margins on records had dipped to an average of just over two per cent. Wow, that's low.

"The independent labels are still putting out records; we shipped 25 000 new units last year," says Duncan McKie, the new head of the Canadian Independent Record Production Association, which represents all the indie labels in the country. "That's because of all of the support Canada provides for the independent-music sector."

But with the majors, where profit is king and government assistance is reduced, the number of releases is being chopped.

"For major labels, which are motivated by profit and aren't there just to help develop an artist's career, those numbers are surely dropping," says McKie. "Certainly, in Canada, the sales are no longer there to justify the investment into so many new artists."

"It comes down to a business decision,

would you spend the money for the development of an artist if the chance for profit is almost zero?"

Yes, more and more bands are putting out songs on MySpace sites or leaving sound files available for download in plenty of places, but for a band to break big, it needs the kind of promotional help that comes from labels and touring. Yes, internet buzz is nice, but it is fleeting. It doesn't make the same kind of lasting impression as a great tour.

But, as McKie is quick to point out, the news isn't all bad. Independent labels are changing their business models in ways that the large and institutionalized major labels can't.

WHILE THE MAJOR LABELS are putting out fewer albums, McKie says indie labels, helped by government grants, are still churning out releases, even though they too are being hurt by piracy, while the majors simply cut back their rosters.

And indie labels are aware that piracy is a problem that will continue to grow

"For the most part, illegal downloading is seen as a Top-40-music problem," says McKie. "But people are as likely to download the new Feist on a PTP site as they are the new Madonna album."

But indie labels, because they are more adaptable to change thanks to their smaller sizes, as well as the fact that they don't have to answer to large, multinational corporate boards, are changing the way they think to meet the new reality. McKie points to Canadian indie labels like Six Shooter, Nettwerk, Last Gang and Arts and Crafts who have concluded that they have to be much more than record labels to survive.

These labels have realized that there isn't much money to be made from recordings; albums are still released, as every artist needs to introduce new material to audiences, but when artists sign with these labels they are signing much more than recording deals. These labels have

become clearinghouses of sorts, handling everything from recording to their clients' tour management to synchronization rights. Does a filmmaker want to use a song? The label brokers the deal. Publishing rights? The label has that, too. And touring is the big moneymaker nowadays, so the label manages that, too.

"What labels are realizing is that they have stopped making money from records and need to stop depending on recordings for income," says McKie. "So labels are offering much more than a recording element to help an artist's career. They want to manage more facets of the artist's career."

Basically, there's little or no money that can be made from even a 99-cent download, let alone pirated ones. So, labels know the payday will come from booking lucrative tour dates or possibly selling the rights to a song for a film or commercial, deals which could make as much as \$150 000 in one day. And those deals will be helped along by the buzz created by the recordings, which will almost be like loss leaders in the new music industry.

Until the big labels can merge their publishing divisions with their recording divisions, they can't make the same revolutionary moves as the smaller labels.

But, thanks to the fact that the internet can't replace the live experience, there will always be facets of the music industry that can't be pirated. McKie says that, while the music industry can survive the hits that come with piracy, he doesn't know if the same can be said for Hollywood.

"Wait 'til this all happens to film. Unlike music, which still goes out and tours, all film offers is a movie or a seat in the theatre. And, as bandwidth increases, they will lose more to piracy." ▽

Steven Sandor is a former editor-in-chief of *Vue Weekly*, now an editor and author living in Toronto.

The
IVORY CLUB
& EBONY LOUNGE

LADIES NIGHT
THURSDAYS

\$2 Hi Balls (ladies)
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MONDAY NIGHTS

BLACK DOG MAIN FLOOR

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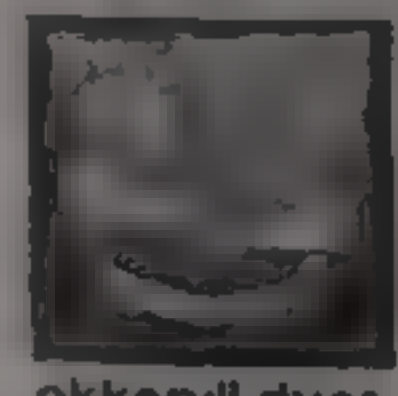

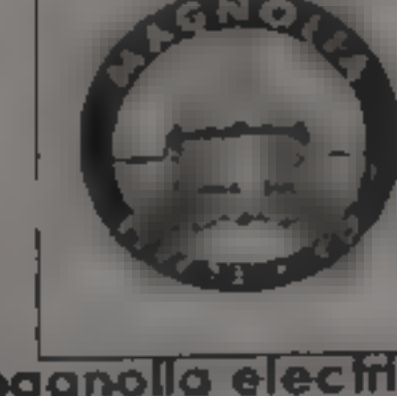
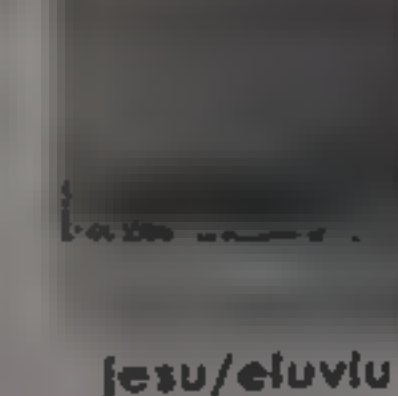

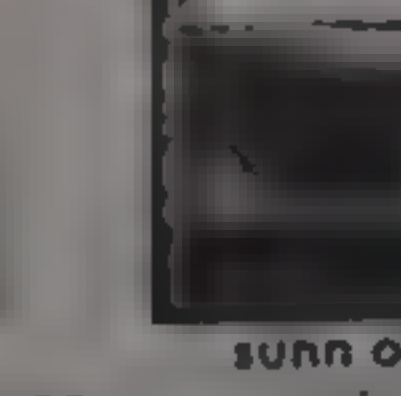
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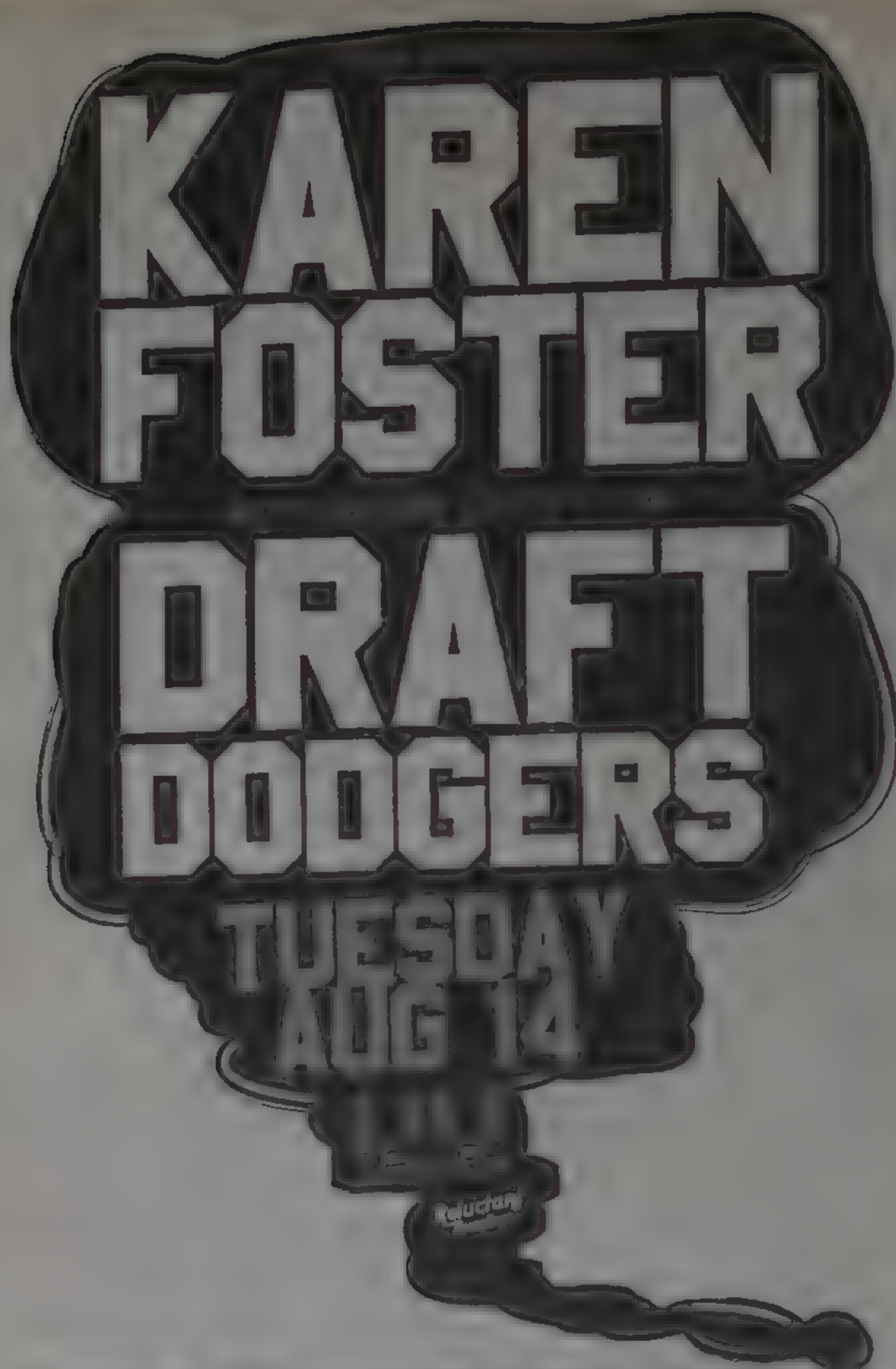
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\$10 AT THE DOOR 10030-102ST INFO:428-STAR WWW.STARLITEROOM.CA UNDER THE STARLITE ROOM

The Creepshow trades sisters on tour

BRYAN BIRTLES / bryan@vuwweekly.com

It's surely a very difficult thing to replace an original member in a band. Nobody knows if fans will accept the new member, or even if the band and the new member will get along. And when the person you're replacing is the singer, the very face of the band, how will that go over? Add all of this uncertainty together, and add in a singer being

PREVIEW WED, AUG 15 (8 PM)
THE CREEPSHOW
WITH RAYGUN COWBOYS, PROFUNDA ROSA
NEW CITY, \$11.99 (ALL AGES)

replaced by her own sister, and you've got Toronto's **the Creepshow**.

Before you get any Jerry Springer-esque scenes going through your mind about how the news was broken to original singer Jen Hellcat, it was nothing like that says new frontwoman, and close relative, Sarah Blackwood.

"Well what happened is she got pregnant," Blackwood says rather matter-of-factly. "I've sort of been doing my own thing with music for a while now, so I was able to step into it without too much difficulty."

EVEN THOUGH WHAT Blackwood normally plays is "totally different" from the driving psychobilly of the Creepshow, she says she's having a great time moving out of her comfort



zone and letting out her inner rocker.

"Jen actually helped me do my hair and lent me clothes so I could pull it off," she says. "I think rockabilly is so great. The polka-dots, the hair, all the clothes, it's so much fun."

And even though things are a little up

in the air about who makes up the band right now, Blackwood says she's just looking forward to heading out on tour.

"I used to live out west so there's a whole bunch of people I'm really looking forward to seeing, and I really miss the mountains." ▼

ZODIAC FREE WILL ASTROLOGY ROB BREZSNY freewill@vuwweekly.com

ARIES (MAR 21 - APR 19)

"The face is the most erotic part of the body," says fashion designer Vivienne Westwood. Try out that perspective for a while, Aries. Your assignment in the coming week is to enjoy getting excited by faces that captivate your imagination. This isn't just about pure physical beauty, of course: you should also be alert to the titillating wisdom and arousing compassion that are revealed in their features, as well as the ripples of inscrutable emotions and the flows of secret knowings.

TAURUS (APR 20 - MAY 20)

Lately, it's as if you've been riding a roller coaster on which you're forbidden to scream. It's as if you've been trying to suppress your laughter as you watch a series of the funniest stand-up comedians on the planet. It's like you've been ordered to sit stiffly in a chair and keep your feet motionless while your favourite band plays the dance music you love best. I hope you won't put up with this predicament any longer, Taurus. Either scream, laugh and dance, or else escape any situation that's keeping you clamped down.

GEMINI (MAY 21 - JUN 20)

"I do not wish to hear about the moon from someone who has not been there," wrote 19th-century wit Mark Twain. That's an extreme statement of how important it is to formulate conclusions based on first-hand knowledge rather

than on hearsay and random opinions. In the coming weeks, this principle will be even more crucial to your mental health than it usually is. In my astrological opinion, you need to significantly increase the proportion of information you acquire through your direct perceptions, as well as from people who've had intimate contact with the things you're curious about.

CANCER (JUN 21 - JUL 22)

"Dear Rob: Do you have any tips on dealing with fear that paralyzes you? Like, say I need to tell a certain someone how I really feel, but my fear makes me put it off again and again. And I don't have much time before the window of opportunity closes. Please help! I don't want to miss out! —Cowardly Cancerian." Dear Soon-To-Be-Courageous Cancerian: In accordance with cosmic rhythms, which are conspiring to assist you in summoning hidden reserves ofchutzpah, I hereby assign you to actually do the thing you fear at one of these times: Fri, Aug 10 between 7 and 9 pm; Sat, Aug 11 between noon and 2; Sun, Aug 12 between 3:30 and 6 pm; or Mon, Aug 13 between 6 and 8 pm.

LEO (JUL 23 - AUG 22)

I predict you will dream about at least three of the following things in the coming week: a flying carpet, a genie's lamp, the food of the gods, a wizard's wand, healing ointment, a silver chalice and enchanted mud. "So what?" you might be saying. "What do dreams, no matter how fun they might be, have to do with my pursuit of happiness in the cold, cruel world of my waking life?" And I say unto you, Leo, that these dreams will mysteriously transform your psyche in such a way that you'll be

able to accomplish magic that may have seemed impossible before.

VIRGO (AUG 23 - SEP 22)

Why fight for rights that are already yours, Virgo? Why sacrifice yourself for the benefit of people who wouldn't fully appreciate your gifts? And why are you even thinking about dividing when you should be multiplying? Any of these acts would be a crime against yourself. So listen up: you just have to hold out a little longer. If you can avoid running up a big karmic debt in the next few days, if you can refrain from hurting yourself in a misguided attempt to fix situations that can't be fixed, you'll be home free. Soon the whole cast of monsters, demons and goons will pack up their inane torture devices and go trundling back to the hells where they came from.

LIBRA (SEP 23 - OCT 22)

When you see a shooting star, you're usually looking at a piece of cosmic debris that's 30 to 60 miles away and no bigger than a grain of rice. As it streaks through the atmosphere, the compression of air in front of it creates a shock wave, generating enough heat to send a bright light to your eyes. Sound like something you want to emulate, Libra? I believe that in the coming weeks, your smallest actions could, like those of shooting stars, produce dramatic, far-reaching effects.

SCORPIO (OCT 23 - NOV 21)

"Dear Rob: In the past few weeks, life has been opening me up over and over again, as if I were a rose that couldn't stop blooming. Every perception hits me with a soothing bolt of clarity. Every con-

versation is gracefully sculpted, as if composed by a higher power. I'm listening and actually hearing what people really mean. I feel accountable for each word that comes out of my mouth. It's amazing. Do you have any tips for keeping this state going on forever? I'm afraid I'll slip back into a duller, more self-absorbed state. —Scorpio On Fire." Dear Scorpio: Don't cling. Don't be grasping or anxious. Instead, do what is potentially every Scorpio's specialty: Die and be reborn every day. Again and again, kill off the magic that's working so well and artfully resurrect it in a transformed version.

SAGITTARIUS (NOV 22 - DEC 21)

In *Infinite Jest*, novelist David Foster Wallace imagines what life will be like in the future. One big change is that the years will no longer be known by numbers. The naming rights will have been sold to corporate sponsors. What might have been 2013 and 2014, for instance, will be the Year of Dairy Products from the American Heartland and the Year of the Depend Adult Undergarment. I thought it might be fun to borrow that idea for your horoscope, especially in light of the fact that imminent events may play a big role in defining the main themes of 2007. Will this turn out to be your Year of Fertility Rites in the Wild Frontier? Or maybe the Year of Your Inner Animal's Intelligence Upgrade? Or the Year of Your Fantastic Voyage to the Cosmic Lost and Found? We'll soon find out.

CAPRICORN (DEC 22 - JAN 19)

Certain religions whose names I won't mention have given prayer a bad name. It has come to be associated with sentimentality, desperation, delusion, greed,

and wishful thinking. But I prefer to define prayer as an intention to align your emotions and thoughts with the highest possible good. Can you give that definition a whirl? I hope so. It's Big Wild Prayer Week, a time when you will have an extraordinary ability to get in sync with almost unimaginably catalytic currents of cosmic beauty and truth.

AQUARIUS (JAN 20 - FEB 18)

"Desire is not an occupation," croons the lead singer of the industrial rock band KMFDM. But I beg to differ, at least as far as you're concerned. For the immediate future, it would definitely not be totally crazy for you to play hooky from your job and stop doing all the busy work you usually do so that you could fully devote yourself to exploring the riddles of your deepest longings. I'm not just talking about the yearning for love and sex, but every single one of your bone-aching abyss-tempting, reality-crunching hungers.

PISCES (FEB 19 - MAR 20)

I'd like to see you permanently lose at least 50 per cent of your chronic aggravation. And I have an idea about how you might do that. Choose a day when you've got the leisure time to spend one intense half hour cursing about everything that annoys, frustrates and upsets you. For those 30 minutes, you'll allow yourself to unleash tremendous ferocity as you commune with visions of your outrage. Giving yourself that permission—so my theory goes—would drain the backlog of vexation you've been carrying around. If you do it right, your spirit will be purged of the sour heaviness of background rage for at least eight weeks, probably longer. ▼

No shout outs for Out

LGBT

QUEERMONTON

TED KEAR
ted@vuwweekly.com

It was something about the way Nate's piercing eyes met me from across the store that made me do it—I purchased *Out* magazine recently for only the second time in my life. But after the first flip-through I was left feeling annoyed that I spent the money. It's not that I didn't enjoy the magazine; it's the fact that a part of me feels that, by purchasing *Out*, I am bankrolling the continued decline of decent queer representation and discourse in mainstream media.

I know the very fact that *Out* exists represents some of the huge strides

made by the gay movement in the last four decades. I understand I should feel grateful that I even have access to a glossy portable presentation of what it means to be gay (to some people), let alone be able to share it and disagree with it. I even recognize that I am lucky enough to be able to purchase it at a convenience store in the middle of the day and then carelessly flip-though it as I share an elevator ride with strangers.

And yet, I can't bring myself to fully embrace *Out*. As much as I recognize what is right about the magazine, I feel that, as a queer citizen who cares about my community, there is a need to highlight what is wrong with *Out*.

As queerness continues to come further and further out of the closet, gay is becoming globalized; homosexuality is becoming homogenized. In the process, the vast breadth of what queer can and could mean is being melted down into a rainbow plastic bracelet worn by chiselled same-sex couples frolicking on a beach. Flip through *Out* and you'll see for yourself: out of 90 pages, zero contain any representation of the T part of LGBT, and only 14 of them contain images of women (of those, three of them are images of dolls, for some reason). And don't hold your breath if you want to find representation of a person with a Body Mass Index higher than 24.9—you'll die of asphyxia, falling face first in to a photo spread of tanned six-packed bodies wrestling in their underwear.

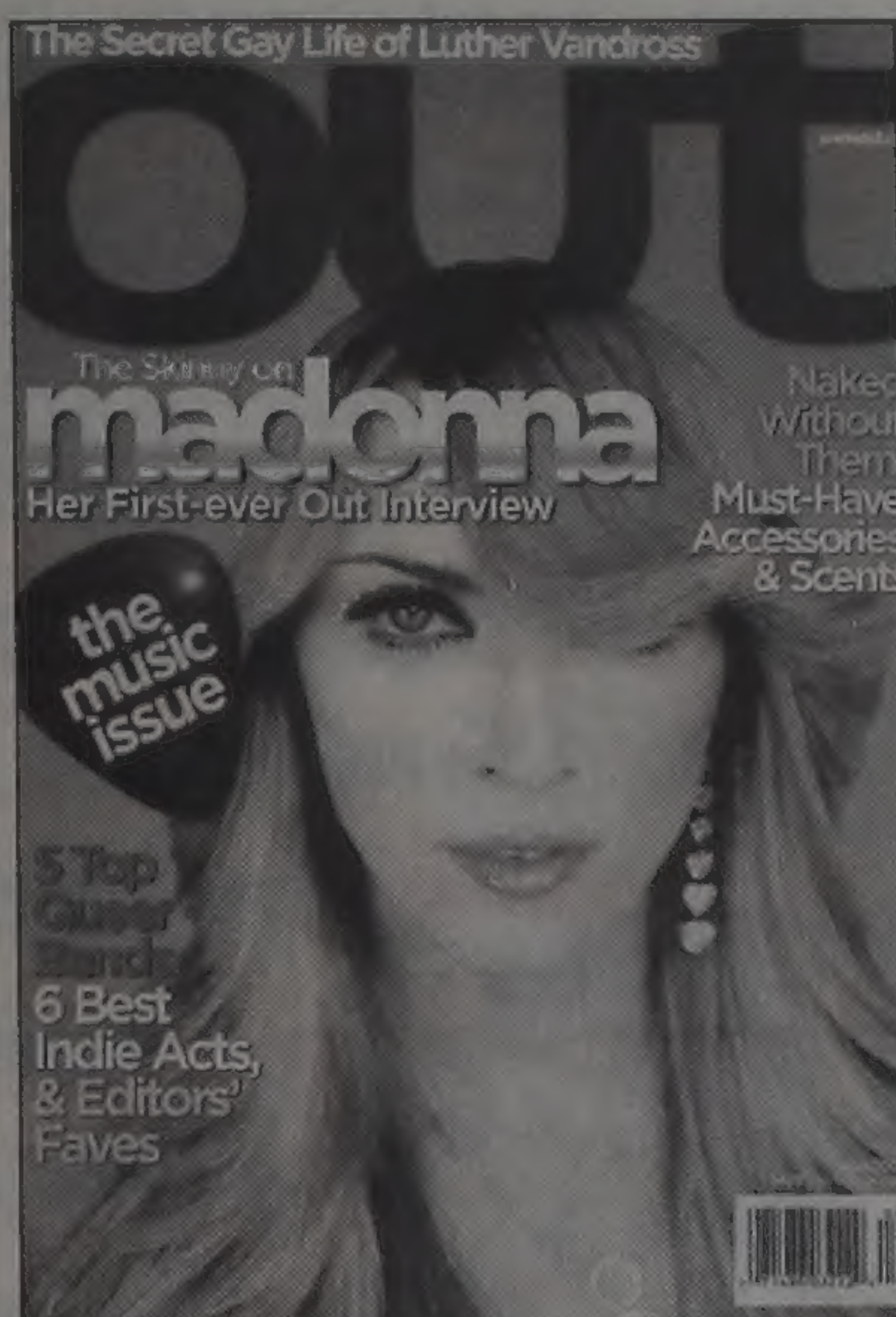
THE SATURATION OF SHALLOW, paternalistic, materialistic gay "realities" presented in magazines like *Out*, along with movies like *Another Gay Movie* and TV shows like *Queer as Folk* (don't even get me started on porn) is leading to what I see as an excluding epidemic among a population where more outreach is needed and diversity cultivated.

The oversimplified and vapid portrayals of homosexuality are not only a disservice to gay people but also give the wrong idea to non-gay people. As I flipped

through *Out* it become clear to me why, as a member of a group that is organizing an upcoming queer arts festival, I have been recently asked rather pointedly, "Why do we need a queer festival?"

For one brief second I could almost see where the person was coming from. From the outside of gayness, it could look like we have it good—in Canada gays can marry, for the most part our rights are protected and the world got to see Ellen walk down the Oscars' red carpet with Portia di Rossi—right now, Gay looks ooookay.

But from the inside, the kids are not all right—and sometimes the adults are faring even worse. No matter what steps forward we take, queerness is still a minority. We are still "other"-ed, which in our culture means glass ceil-



ings, ignorant asides, lack of mobility and at the very least having to endure ridiculously unfunny jokes like "who's the man?"

What I found *Out* to be missing was a diversity of voices in writing and visual representation. For a magazine billing itself as "A gay and lesbian perspective on style, entertainment, fashion, the arts, politics, culture, and the world at large" I found *Out* to be largely a magazine for upwardly mobile, young, North American gay men. In the issue I read there was no content of substance relating to lesbian issues, to say nothing of the deafening silence on trans and trans related issues.

So was the \$7 worth it? Maybe. I got this column out of it and I was reminded that, as much as Marshall McLuhan was correct that the medium is the message, it is just as important to remember that the audience is the filter.

It is not *Out's* responsibility—any more that it is *Vue's*, really—to be the dynamic voice of reason for the gay community. It is up to readers, viewers and audience members to be alert as they consume, be vocal in their criticism and be proactive in their communication. If I want a decent conversation to happen in my community, then it is up to me to start it. ♥

EVENTS WEEKLY

LISTINGS FOR YOU
AWA YOUR FREE LISTINGS TO 426.2889
OR E-MAIL GLENYS AT
LISTINGS@VUWEEKLY.COM
DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

AWA 12-STEP SUPPORT GROUP Braeside Presbyterian Church basement, N. door, 6 Bernard Dr, Bishop St, Sir Winston Churchill Ave, St. Albert • For adult children of alcoholic and dysfunctional families • Meet every Mon, incl holidays (7-30pm)

CANADIAN NATIVE FRIENDSHIP CENTRE 11205 101 St (479-1999) • Basketball; Mon (5-7pm) • Healing Circle; Mon (6-8pm) • Boxing; Mon/Thu (7-9pm), Tue (5-7pm) • Volleyball; Tue (6-8pm) • Sewing Circle; Tue (6-8pm) • Beadwork Class; Wed (6-8pm) • C.N.F.C. Pow-wow; Wed (6-9pm) • Hip-Hop Class; every Thu (5-7pm) • Cree Class; Thu (6-8pm) • Elders and Residency; Fri (all day) • Safe Using and Harm Reduction; last Fri each month (11am-12pm) • Tobacco Reduction; every Fri (1-2pm) • Drop-in Night; Fri (6-8pm)

CONVERSATION CAFE Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

ILLUSIONS SOCIAL CLUB Roost, 10345-104 St (387-3343) • Crossdressers, transsexuals, friends and supporters meet the 2nd Thu each month (8pm); http://groups.yahoo.com/group/edmonton_illusions/

IMAGES ALBERTA CAMERA CLUB Allendale School, 6415-106 St (469-9776) www.imagesab.ca • Meets every 2nd and 4th Thu (8pm) each month featuring presentations, speakers, workshops, outings. Photographers of all levels are welcome • \$40 (membership)/\$50 (family)/\$20 (full-time student); visitors may attend three times before joining

MEDITATION • Gaden Samten Ling Tibetan Buddhist Meditation Society; 11403-101 St, www.gadensamtenling.org (479-0014) by Kushok Lobsang Dhamchoe; beginner Tue (7pm); intermediate Wed (7pm); advanced Sun (11am-1pm) • **Brahma Kumaris World Spiritual Organization**, 208-10132-105 St (425-1050) www.bkwsu.org; Raja Yoga Meditation • **Tranquility Meditation Tibetan Tradition** 10502-70 Ave (633-6157) www.karmatashling.org; Beginners welcome, instruction available, every Wed (7pm); free

PARENT TALK (481-1292) Boys and Girls Clubs of Edmonton offers support groups and workshops for parents at various city locations

SELF ESTEEM SUPPORT GROUP (496-5930) • For women who are experiencing chaos as a result of a life crisis and who feel isolated • Group meets each week

TOASTMASTERS CLUBS • Chamber Toastmasters Club: Chamber of Commerce, 600, 9990 Jasper Ave (459-5206); Visit us and learn how to deliver effective presentations, conduct business meetings, and develop as a communicator and a leader; every Thu (6pm) • **'N'orators**: Beverly United Church meeting room, 11919-40 St (476-6963) Improve speaking skills, leadership skills, time management, organizational, listening and social skills; every Wed (7-9pm) • **Pursuers**: Best Western Cedar Park Inn, 5116 Gateway Boulevard (457-0808) Weekly meetings to improve your communication and leadership skills in a supportive environment every Wed (7-9pm) • **Chandeleer Toastmasters**: Kingsway Rm, Millard Health Building, 131 Airport Rd (498-4608/474-1138) Thu meetings (7-8:30 am) feel confident speaking and build leadership skills

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil every 1st and 3rd Sat each month, stand in silence for a world without violence (10-11am)

QUEER LISTINGS

AFFIRM SUNNYBROOK-RED DEER Red Deer (403-347-6073) • Affirm welcome LGBTQ people and their friends, family, and allies, meet at Sunnybrook United Church every 2nd Tue each month (7pm)

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andrea Grace (andrea.grace@ualberta.ca) for info

BISEXUAL WOMEN'S COFFEE GROUP <http://groups.yahoo.com/group/bwmedmonton> • Social group for bi-curious and bisexual women • 2nd Thu each month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDYS NITE CLUB 11725 Jasper Ave (488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDivva and Donnatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ Sexxy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON MUSIC NIGHT • A mature social group, couples and singles welcome • E-mail edmontonmusicnight@hotmail.com for more info

EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common social interests meet every 2nd Sunday of most months at 2:30pm for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month. email edmontonpt@yahoo.ca, www.prime-timerswww.org/edmonton

EDMONTON RAINBOW BUSINESS ASSOCIATION www.edmontonrba.org • Monthly after business mixer: Network and share contacts in the LGBT business community • Second Wed each month

HIV NETWORK OF EDMONTON SOCIETY 300, 11456 Jasper Ave (488-5742) or contact7@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmly-ingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm): Support group • Daily drop-in, peer counselling

MADELINE SANAM FOUNDATION Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

PRIDE CENTRE OF EDMONTON 9540-111 Ave (488-3234) • Open: Mon-Thu 1pm-10pm, Fri 3-10pm • Youth theatre project planned to combat homophobic bullying in Edmonton area; looking for GLBTQ and straight youth under 25 for acting, those 25 and over for volunteering; introductory meeting Aug. 9 (5pm) • Talent showcase fundraiser and silent auction: Aug. 18 (6pm doors); tickets \$7 advance from Centre, \$10 at door • Bears Movie Night: Bears Club: last Sun each month (1-5pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals. 1st, 3rd, last Sun each month (2-4pm) with Cody • Sunday Night Men's Discussion Group: Mens social and discussion group; every Sun (7pm); Rob Welis at robwelis780@hotmail.com • Friends and Family Playgroup: 2nd Sun each month (2-4pm) with Noelle, friendsandfamily-playgroup-owner@yahoo.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon • TITQ Alliance: Support meeting for transgender, transsexual, intersex and questioning 2nd Tue each month; titqualliance@shaw.ca, 718-1412 • GLBT Seniors Drop-In: Every Thu (2-4pm) with Jeff Bovee, 488-3234 • Sick and tired of being sick and tired? Cocaine Anonymous meeting; Thu 7-8pm; CA Hotline 425-2715 • HIV Outreach: Drop-in circle every other Thu (7pm) • Youth Understanding Youth: Youth support and social group; every Sat (7-9pm); yuy@shaw.ca; www.members.shaw.ca/yuy • Suit Up and Show Up—Alcoholics Anonymous Big Book Study: Sat (12-1); suitupshowup@hotmail.com • NDP LGBT Caucus: last Sun each month with Jay, 488-3234

THE ROOST 10345-104 St (426-3150) • Open Thu, Sun 8pm-3am; Fri Sat 8pm-4am; closed Mon, Tue, Wed • Thu: Thursdays are Gorgeous with Hostess Hootie McBoob, featuring Drag Kings and Queens, burlesque and amateur strip the last Thu each month • Fri: All Request Dance Party every Friday, DJ Jazzy with rotating shows every week • Sat: Always like New Years Eve: with DJ Dan (retro) downstairs and DJ Jazzy (new music) upstairs • Sun: Flashback Sundays: Featuring hostesses Miss Bianca and Vanity Fair, rotating guests. Free pool all night long; \$3 cover • Weekends: \$4 (members)/\$6 (non-member)/Sun \$2 cover

SINGLE LESBIANS 40 PLUS • A woman's social group, gathers once a month on Sat for conversation over tea and coffee • Information e-mail: single-women40plus@hotmail.com

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

WOMONSPACE (780-482-1794) • A non-profit lesbian organization, organized activities held monthly including licenced non-smoking dances, coffee houses, family events, games nights, golf tournaments and more • www.gaycanada.com/womonpace, e-mail: womonpace@gmail.com

WOODY'S 11723 Jasper Ave (488-8557) • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

ANIMETHON 14 Macewan City Centre Campus (10700 - 104 Ave) animethon.org • Animethon is Western Canada's largest and longest-running event celebrating Japanese animation • Until Aug. 12

CARIWEST 2007 Various locations (421-7800) • Back for the 23rd year, this year's theme is We Fete'n (We're celebrating!); events include Carwest calypso party and competition, costume extravaganza and parade, and all-day party in Churchill Square • Until Aug. 12

CORN ROAST AND KIDS CARNIVAL Spruce Grove grain elevator (960-4800) • Get a taste of the country with a cow-milking contest, elevator tours, a petting zoo and other rural children's activities and a dinner at

5 pm • Aug. 18 (1-5pm) • Dinner tickets \$9 adults, \$6 children

EDMONTON DRAGON BOAT FESTIVAL Government House Park, Groat and River Valley Roads (www.edbfa.com) • Six dragon boats, containing 22 people each, spread across the river. Watch this modern twist on an ancient sport in this free, family friendly form of entertainment • Aug. 17-19

EDMONTON FOLK MUSIC FESTIVAL Gallagher Park, 94 St and 92 Ave www.edmontonfolkfest.org (429-1899) • An eclectic mix of music for all tastes sampling from around the world, along with a general store and crafts • Aug. 9-12

EDMONTON FRENCH MEET-UP **PICNIC** Government House Park, Groat Road at River Valley (945-5220) • All meet-up members, friends, and families welcome; bring your own food • Aug. 12 (3-6pm)

EDMONTON GHOST TOURS Meet in front of the Rescuer Statue, Walthamdale Playhouse, 10322-83 Ave (469-3187) • A ghostly walk in Old Strathcona • Until Aug. 30, every Mon-Thu (9pm) • \$5/person

EDMONTON TRANSIT, HISTORICAL TRANSIT TOURS (420-1757) • Take a trip back in time with ETS on a 1960 era bus. The first departure goes to the Old Glenora Area stopping at the Royal Alberta Museum; the second departure goes to the Norwood area • \$5 available at TIX on the Square • Until Aug. 16 (Tue and Thu 1:30pm and 7pm; Sat at 10:30am and 2pm)

FRIENDS OF EDDIE, EDDIE BUS SIGHTSEEING TOURS Sightseeing bus, 17 stops at Edmonton's major attractions and historical sights, hop on and off as you wish. 8 departures throughout the day at one-hour intervals. Passes are not date specific and are activated once you get on the bus and can be used as a regular ETS transfer before or after the tour • Daily until Sept. 3 • \$12 (one day pass)/\$20 (two consecutive day pass) at TIX on the Square

GLOBAL HAND DRUMMING Big African Event, Vedic Centre, 12840 57 St • Eat while listening to open drum circle and watching belly dancers; some of Africa's best guitarists play until 3am • Aug. 18 (dinner starts at 7pm) • Tickets \$25, plus service fees (all ages show)

LIPIZZANER STALLIONS Rexall Place www.lipizzaner.com • The "world famous" horse show featuring music, choreography and routines on tour • Aug. 11 (2 and 7:30pm) • Tickets \$25

WASKAHEGAN TRAIL ASSOCIATION Free guided hike of about 11 km at Ross Creek (call Bill 962-3262) • Meet Aug. 12 (9am) by McDonald's at Abbottsfield Mall, 30 St and 118 Ave • Bring lunch and beverage

KARAOKE

BILLY BOB'S SPORTS BAR Continental Inn, Stony Plain Rd (484-7751) • Every Wed (8pm-12am); every Thu, Fri, Sat (9:30pm-1:30am) with Right Said Ed

BLIND PIG 32 St. Anne Street, St. Albert • Every Wed/Fri: Karaoke with Shelly

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm-12); with Jeannie and Bruce

CASTLEDOWN'S PUB 16753-100 St • Every Tue (9pm-1am) with Off-Key Entertainment

CROWN AND ANCHOR 15277 Castledowns Rd (472-7696) • Every Thu (10:30pm) • Every Wed: Name that Tune

GAS PUMP 10166-114 St (488-4841) • Every Tue-Wed (9:30pm): Gord's Best Live Singing Show

HOOLIGANZ PUB 10704-124 St (452-1168) • Karaoke every Friday with Krista, Liquid Entertainment

HAWKEYES TOO 10044-102 Street (421-9898) • Fri 8pm—midnight: Hot Karaoke Productions

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587) • Every Fri-Sat (10pm-2am); Gord's Best Live Singing Show

LIONSHEAD PUB Coast Terrace Inn, 4440 Gateway Blvd (431-5815) • Every Sun (8pm), With Evolution Entertainment

MAZADAR 10725-104 Ave (429-4940) • Every Fri (5pm-late); Karaoke with Chris

MOJO'S Best Western Hotel, Fort Saskatchewan (998-7888) • Every Fri (9:30pm), with Sorita/Prosound Productions

NEWCASTLE PUB 6108-90 Ave (490-1399) • Every Thu Karaoke

O'CONNOR'S IRISH PUB 9013-88 Ave (469-8165) • Name that Tune; every Thu (9pm)

ON THE ROCKS 11740 Jasper Ave (482-4767) • Karaoke Mondays (9:30pm), with Wil Clark and Mr. Entertainment • Salsa Rocks Thu: every Thu (9pm)

ORLANDO'S 1 15163-121 St (457-1649) • Every Wed/Thu/Sun (9:30pm-2am); with TLC Entertainment

OVERDRIVE NEIGHBOURHOOD PUB 6401-104 St (988-5457) • Every Sat hosted by Jenny Joy; 9pm

PEPPERS Westmount Mall, 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am); with Gord from Stonerock Productions

ROSARIOS 11715-108 Ave (447-4727) • Longest running Karaoke bar; 7 days a week

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3499); Every Mon-Sat (9pm); Sun (7pm) with Ruth • Highstreet, 10315-124 St (482-1600); daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211); every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave, every Thu-Sat (9pm-1am); with Off-Key Entertainment

SPORTSWORLD INLINE AND ROLLER SKATING DISCO 13710-104 St (472-6336) • Every Tue, Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

YESTERDAY'S 112-205 Carnegie Dr, St. Albert (459-0295) • Every Thu (9:30pm-2am); with Off-Key Entertainment

ADS! CLASSIFIEDS

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Full Time Receptionist for high-end salon. Please drop off resume in person to 10536-124 St or call 496-9977 for more details.

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For a project, we are seeking people who are immigrants from the Caribbean, of African descent and settled in Alberta during the '50s-'60s, ph Jennifer Kelly 492-4229, Jennifer.kelly@ualberta.ca.

If your garden is overflowing with vegetables, Edmonton Meals on Wheels can help. We'll be happy to take it off your hands and put it to use. Your extra produce can be dropped off at 11111 103 Avenue, or call 429-2020 and we can arrange a pickup.

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Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE. Ads more than 20 words are subject to regular price or cruel editing. Free ads must be submitted in writing, in person, fax or e-mail. Free ads will run for four weeks, if you want to renew or cancel please phone Glenys at 426-1996/fax 426-2889/e-m glenys@vueweekly.com or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication. Placement will depend upon available space.

Call for submission: SNAP front space. Exhibition for sales to the public for more info phone 423-1492 or e-mail snap@snapartists.com

Web TV magazine needs TV host segment actors. PunkTV.ca is looking for hilarious and exciting self motivated hosts with new show ideas. Also need interviewers and on air talent. Email only with links to samples of your work and ideas, Dixon@punktv.ca.

We want to pimp your art. No commissions, the more abstract, the better. team@blackspotcafe.com, 481 SPOT.

Call to Enter: **ArtHub Studio Gallery** features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

Get your art on the cover of 10,000 copies of arts magazine Frostfire. Deadline Aug. 14. For details/submission: intems@themagazineproject.ca

MUSICIANS

Punk/ska/hip hop/elect/fusion project **looking for skilled keys and bass.** Ph Q-Mike 916-1340.

Female Vocalist 20 yrs old. Studies at GMAC music program looking for musicians to form a band. Vocal Style caters mostly to R&B, rock & blues. For more info phone 952-6166 ask for Scott.

The Blackspot Cafe and Music Co-op is seeking music promoters to book local and touring talent. E-mail team@blackspotcafe.com, ph (780)481-SPOT for info.

Bassist with gear required. 4-piece rock act, covers/originals. 23-35 yrs. Infi: RCHP, Foo, 3 Days Grace, Matt Good, Green Day, OLP, Sum 41, Blink, etc. Call Chad 488-1457.

Wanted female vocalist and bass/keyboard player for swing duo 707-3979.

Drummer wanted for rock band. Recording artists seek a talented and dedicated musician for original project. We have several original songs ready for recording and are one of the highest-paid cover bands in the province. Must be reliable, motivated, committed to music, able to play to click track, 20-30 years old, vocals an asset. Contact Luc at luc@moumingwood.ca or 780-991-2506.

If you're a smokin' drummer with a team attitude who is interested in rocking this city and others with 3 hard-working, intense performers in a hard rock band with a CD, email ftgusinger@hotmail.com with details on yourself. No beginners, please.

Seeking female vocalist, keyboards and drummer with rehearsal space for dance/disco/no wave/rock project. Call 405-4702 - please leave message.

Electric bass palayer available. Pro gear, young, neat in appearance, all styles of music.
Call Rod at 405-4702.

Professional rock/pop cover band "Ignition" taking bookings. Repertoire mostly current, some older standards. Call Rod at 405-4702.

VOLUNTEER

Become a friend to a new Canadian and share a life-changing experience. Contact Dulari at 474-8554.

See your brain in action! Participate in research at UofA! Right-handed men, 18-50. Reimbursement provided. Call 604-0048.

Research project at UofA seeks right-handed men 18-50 suffering from SCHIZOPHRENIA. Reimbursement provided. Call 604-0048.

Volunteers Needed! to work with new immigrants in a variety of tasks and with some great fun events and outings! Many exciting shifts available! Call Judy 424-3545. ext 249

Aboriginal Round Dance volunteers needed for Sat, Sept. 1, 2 hr shifts 2pm to midnight. Help with set-up, greeters, display booth, hall maintenance. NE location. Ph Ellen @ 432-1137, ext. 362.

The Friends of the Edmonton Public Library needs volunteers for 1-2 Saturday's/month or Thu evening to help with preparations for the 2007 fall book sale **Sept 22-23.**

Mentors for children/youth 7-17 years old who have child welfare status or developmental disabilities, and are living in group care. 2 hrs/wk for 6 months. Various locations. Ph Ellen @ 432-1137, ext 362.

Love to Sew? A sewing volunteer is needed to sew curtains and other simple projects for a south side group home serving children. Materials provided. Ph Ellen @ 432-1137, ext. 362.

Canadian Mental Health Association/Board Members Required. To learn more about CMHA visit: www.cmha-edmonton.ab.ca

we require an Administration/Promotions Representative

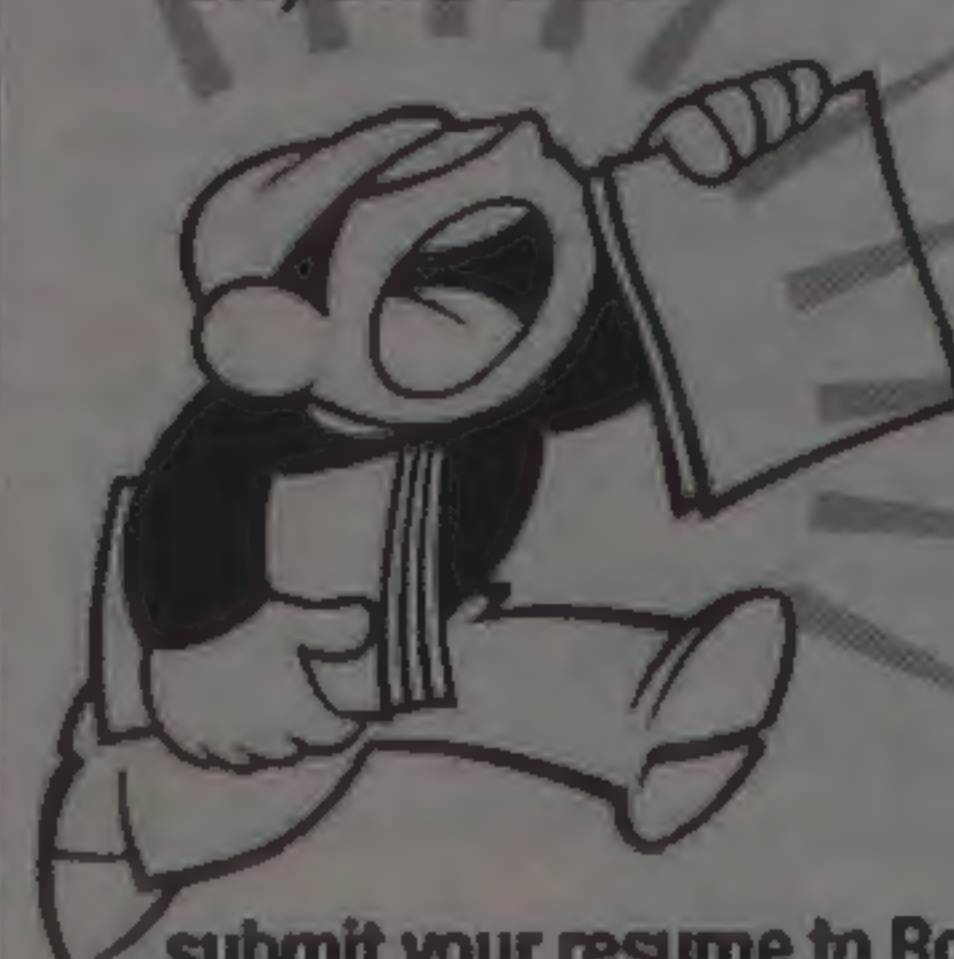
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The squeaky bed gets the grease. Wait ... what?

ADVICE

ALT.SEX.COLUMN

ANDREA NEMERSON
altsex@altsexcolumn.com

DEAR ANDREA

I am in love with a girl a few years younger than me; before me she had never had a sexual partner. She's in her early twenties, so I was somewhat reluctant. The fact that I've been around the block over and over again made me reluctant to become 'that guy.' That said, our relationship has become very serious as well as emotionally rewarding.

The fact that I've been recruited as the lab segment for a human sexuality course has not been lost upon me. I've done my best to exemplify a quality educational experience. We still have a couple problems, though. First, I am an audiophile, and besides having a good record collection, I'm physically aroused

by sound. Even now I'm contemplating how I can turn my non-squeaky bed into a squeaky bed. She's pretty quiet (not letting go?) which leads into the second problem: the elusive orgasm.

She has them when she masturbates, but refuses or ducks the issue if I ask to watch. Currently she and I are separated by the vastness of the Midwest and I've have taken up devising different strategies to break through her mental block on her return. Any additions to the list would be welcome.

Stratagem One: Convince her that I am not real. This would involve blindfolding, ear plugs, tying her to my soon to be squeaky bed and a very slow and imaginative seduction. This will end up happening in any case because it is just hot.

Stratagem Two: Make a symbolic charm, imbued with sexual voodoo.

Stratagem Three: Learn hypnosis, then subconsciously encourage her to

let the fuck go. (Has any research been done in this area?)

Stratagem Four: Get advice from a sex columnist.

Stratagem Five: Relax and just let it happen.

LOVE,
AUDIO SCIENCE

DEAR AUDIO

Bed not noisy enough? Immediately I think, "Yay, engineering question, who do I know who might make a good consultant for that, and how do you reverse-engineer a squeak, and what sort of hardware would produce the desired degree of squeakiness ..." and then I thought, "Good grief, let's not get silly." (Or squeaky, either: at a former job my husband used to have to attend meetings which tended toward the discursive and at some point someone would interrupt the proceedings with a loud "Squeeeek!" which meant

"You're going down a rat hole.")

MOST PEOPLE, LACKING your rarified sensibilities, find bed-squeakiness annoying and distracting or even mood-killing, as fear of being overheard by roommates or neighbours or, God forbid, parents, can do that to a person, and these less-rarified people are dying to get rid of their squeaky beds, aren't they? Wouldn't someone be happy to trade? Not to go down a rat hole here myself, but I was walking down the street a few days ago and my friend said, "That guy looks familiar" and I said, "That was Craig Newmark. He's Craig!" And why is Craig famous? He's famous because people have beds they don't want, and other people want those beds, and Craig makes it happen for them. Don't fix, or rather, unfix, your bed, and don't buy a new one. Use Craigslist!

Your list, with the exception of stratagem four, is just not going to work. If

indeed the young lady is not having orgasms (perhaps she isn't, but all you really seem sure of is that she is not vocalizing them to your satisfaction, which is not at all the same thing), I would not advocate either doing anything weird or doing nothing. If she maybe knows what she likes but is reluctant to spell it out for you, I do advocate talking, books (Lonnie Barbach's are the classics, although there are newer and more science-y ones out now) to clarify things and establish a vocabulary and something like the "do what I tell you" game, in which you, well, do what she tells you. This allows for giggling and admissions of shyness, plus, it is hot. So is your scenario with the blindfolds and whatnot, although that one does not make a whole lot of sense under the circumstances. You are hot for sound? You like to listen? You wear the blindfold, silly.

LOVE,
ANDREA

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